

THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration

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NO. 280

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Plate I.

CLASSICAL COMPOSITION BY G. P. PANINI.

March 1920.

The Charm of the Country Town.

II.—The City of Exeter.

By A. E. Richardson, F.R.I.B.A.

NO account of English architecture, more particularly that of the eighteenth and nineteenth centuries, can be deemed complete that overlooks the wealth of material available in the West of England, especially in the counties of Devon and Cornwall. Yet it is somewhat strange that this important contribution to the national exchequer should have been systematically ignored. The study of a city which is the chief centre of a county provides a means whereby the charac-

What is really more difficult to explain is the extraordinary consistency of the development, considering its Italian origin and widespread ramifications. But regarded in this light the aspect of traditional architecture in the eighteenth century can be compared to the mediæval development of Gothic, with the exception that the advantage of improved means of internal communication expedited the passage of ideas. From the last quarter of the seventeenth to the first quarter of the nineteenth



BARNFIELD CRESCENT, EXETER.

teristics of local tradition can be examined and dealt with; for if it is true that a city receives the products of the countryside, it is equally certain that city influences react in an increased ratio.

Fashion in building and taste in design develop slowly, but always with sureness of purpose. Although it is possible to note the consistent development of the eighteenth-century manner in the buildings and towns adjacent to the western roads, and to assume with some certainty that events in the metropolis determined the style of buildings in Bath, Bristol, or Salisbury, it is also certain that information affecting architectural polity reached these places in a roundabout way.

century a continuous stream of architectural ideas originating in London flowed westward. Bath and Bristol took on a new character; Salisbury was enriched by the brick buildings in the Close; and Exeter, the last important city on the western chain, received notable additions. Some isolated examples of early eighteenth-century building still exist in Plymouth and Devonport; in any case these must be considered as exceptions, for the main links that give sequence to the traditional chain appear to terminate within the walls of the cathedral city on the Exe. As the eighteenth century matured, so local taste in Bath and Bristol developed on definite academic lines, remaining to some

extent subordinate to London practice, but nevertheless sufficiently strong to react on centres more remote from the metropolis. These facts, combined with local characteristics of craftsmanship and material, go far to explain the broad rendering of the Classic theme so conspicuous in the towns and villages beyond Exeter, and throughout the south-western area of England. It should be remembered, however, that what is architecturally representative of Exeter reflects the vernacular expression of almost every other town in the West of England, and with this in view a study of eighteenth-century buildings in the city can be started.

The famous capital of the West country reposes on an eminence overlooking the Exe, yet removed from the estuary. Its commanding situation doubtless influenced the forming of the great

the windings of the river beyond the limits of Exe Island, and between the chimneys of breweries, flour mills, tanneries, and foundries, trails of escaping steam mark the steel road planned by Brunel. To the north and south rise the featured tops of hills, and due west the horizon is marked by the outline of Dartmoor.

A good portion of the ancient wall, with ruins of the castle, shows how the expansion of the city was checked, until a century ago it burst its bounds. Exeter is mediæval in expression as well as in the sentiment she inspires. Her ancient boundaries are well defined, the record of her growth is obvious to the curious, but her secret is difficult to the casual.

In outline and mass the shape of the city corresponds



COLLETON CRESCENT, EXETER.

earthwork at Northernhay in pre-Roman days. That it was a Roman station of importance is vouched for on the authority of Antoninus, who travelled through Britain A.D. 140, and his evidence is corroborated by the unearthing from time to time of Roman relics. Above the tiering of brick and stuccoed walls, dominating the undulating surface of tiled and slated roofs appears the graceful silhouette of the Cathedral, mothering as it were the towers of the diminutive parish churches, and seeming to rebuke the soaring ambitions of the modern spires. From a vantage point across the Exe the conglomerated buildings acknowledge ecclesiastical authority; yet the secret of their origin, together with the tale of the inhabitants who formerly sheltered within the walls, is as obscure as are the names of the builders. From the tall places and ancient circumvallations can be viewed

roughly to an oblong which is intersected lengthwise and across by four streets: North Street leading to St. David's Hill and Crediton, South Street running parallel to a straight reach of the river and thence by Magdalen Street to the old London Road, Fore Street giving access to Bridge Street and the road to Plymouth, and High Street, the most important, leading through St. Sidwell Street to the highway for Bristol. The Cathedral and the Bishop's Palace occupy a large portion of the quarter to the south of High Street and the east of South Street. Each of the divisions of this approximation to an oblong is intersected by a close network of streets and alleyways defying summary description, although all are clearly set forth in the comprehensive plan prepared by Alexander Jenkins in 1806 and the equally good map drawn by R. Brown in 1835.



NORTH SIDE, BEDFORD CIRCUS.



DEVON AND EXETER HOSPITAL.

Like most cathedral cities, Exeter still retains a good deal of mediæval splendour; there are the gabled houses in the High Street richly windowed, the somewhat pompous Elizabethan façade of the Guildhall recalling the days of doublet, hose, and ruff, the exquisite hall of the Tuckers Company, the ridiculously small yet exceedingly ornate parish churches, and the great church on the site of the ancient monastery and conventual church of St. Peter, which for dignity of composition and beauty of detail is unsurpassed.

Students of old cities are familiar with the idiosyncrasies of time and fashion; to their discerning eyes a Renaissance veneer of brick or plaster means the existence of a more ancient construction, the bones of which protrude at odd corners, refusing to be denied; for many sturdy relics of the past have been buried

development of the residential portions of the city on a large scale beyond the walls tended towards the south-east on lands enclosed by Paris Street, Magdalen Street, Holloway Street, and the Quay, near the old Customs House. A detailed description of the principal houses will follow.

Bedford Circus belongs to the 1790 period of Exeter's architecture, and is representative of the refinement of the day. Houses built in groups have the advantage of producing uniformity and increased scale. The value of a curved line in a group of this description is undeniable, especially when the delicacy of the main cornice is contrasted by the lines of flat bands at two levels following the sympathetic curvature of the brick surface. The doorways are exceedingly well proportioned, and when viewed in perspective seem to check and steady the



TERRACE HOUSES, SOUTHERNHAY.

alive, and a fair proportion of houses belonging to the Tudor period still await investigation.

The Hospital at this date stood at the lower extremity of Southernhay much as it had been left by the builders in 1741, the Workhouse was on the Honiton Road, and the old Gaol on the site now occupied by Hayward's nineteenth-century building. The London Inn was standing at the corner of Longbrook Street awaiting its new coat of brick and other additions, the northern side of Bedford Circus (page 65) had been in existence for ten years or more, and the terrace houses forming the northern side of Southernhay were partly built. Barnfield Crescent (page 63) was in course of erection, and the houses fronting Dix's Field (page 67) were projected. At this time the stately houses forming the flat segment of Colleton Crescent (page 64) were in occupation. From the above summary and reference to the map of 1806 it will be clear that the first

sweeping range of tiered windows. Not the least of the good qualities exhibited in this excellent grouping is the proportion of the windows and the subtle diminution in height between the stories.

The erection of Barnfield Crescent pertains to the closing years of the eighteenth century, the houses taking their name from a small field in front. From the date of completion until 1830, these houses faced open country, but the development of a new road in 1835 from Southernhay to Summerland Place altered the surroundings. This terrace has the merit of rich simplicity; the front consists of four ranges of windows, the lower being arcuated with double rims. Jalousies, elegant balconettes of wrought iron, and a delicately trellised veranda, combine to produce a picture of persuasive and refined charm.

The design of the Colleton Crescent group follows in the main that of Barnfield Crescent, and shows the same hand. The



Plate II.

DOORWAY, BEDFORD CIRCUS.

March 1920.

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HOUSES AT ENTRANCE TO DIX'S FIELD.



NEW LONDON HOTEL.

buildings were erected about the year 1800, and are to some extent an improvement on those previously named. Coade's patent stone has been used for the enrichment of the entrances, recalling the manner of Thomas Leverton, in Bedford Square and Gower Street, London. The accidental grouping of the later houses at the extremity of the Crescent prevents an abrupt termination.

The illustration (page 64) shows an exceptionally fine veranda, and the delicacy of the wrought-iron balcony will be appreciated.

The range of houses forming the northern side of Southernhay must next be considered, for, with the adjacent gardens and umbrageous trees, they contribute much to the charm of this once fashionable quarter of the city. These terraces were in course of erection between the years 1800 and 1806. They are of smaller consequence than those in either Colleton Crescent or in Barnfield Crescent, and represent a medium form of design between the earlier houses of Bedford Circus and the former. The stepping of the flat band for the intermediate ranges is exceptionally effective.

To this period belongs the remodelling of the London Inn, with its finely proportioned brick front and splayed wing. The generous proportion of the columned porch, with the Greek character of the detail, shows the impending change of taste that followed the teachings of Stuart and Revett.

A study of Brown's map of 1835 shows the extent of the city's growth in the intervening period. It will be seen from this excellent survey that the development of the late-eighteenth-century residential centre, namely, Southernhay, with Bedford Circus and Dix's Field, had been completed, probably by 1810; and further speculations, prompted without doubt by the extraordinary energies of Foulston at Plymouth, had resulted in the erection of a smaller class of residential property beyond the walls adjacent to the four trunk roads. The temporary barracks near Danes Castle had been replaced by others of a permanent nature. The city could boast a reservoir, and the artillery barracks had been transformed to serve as the city workhouse. Meanwhile the outlying streets and cottages were steadily encroaching upon the rural amenities of the immediate suburbs, the bricky tide eventually engulfing some of the country seats.

The Devon and Exeter Hospital, which is illustrated on page 65, was built in 1741, the Halford wing being added in 1858. This interesting structure, built almost entirely of brick with stone dressings, stands at the western extremity of Southernhay, facing the ancient Trinity Burial Ground. The main façade exhibits a nice variety of composition, the retreats are well managed, and the proportion of the windows is excellent.

(To be concluded.)

Bisham Abbey and its Memories.

By E. Beresford Chancellor, M.A.

THE Thames is notable for many things. The river itself as it winds in wondrous meanderings through many counties—from its "stripling" stage in Gloucestershire to its full and massive energy in London before it joins the open sea at The Nore—is a river of many memories; a piece of liquid history, as it has been phrased. It has borne on its stream the wandering Romans and the followers of the great king who smote us into greatness; it has known the gorgeous pageants of later times—from those of the Richard who died at Pontefract to those of the George who died at Kensington; it has seen the bluff Henry of picturesque memory and the "fair virgin throned in the west" of Spenser's lay. Its banks have been dotted here and there with towns and habitations that have in some cases developed into centres of commercial or social activity, or have sunk into the calm attendant on places which are no longer anything but relics of former greatness. Cities, from Oxford to the capital; towns, from Abingdon to Richmond, still prove its existing importance as it flows majestically past them untouched by their vicissitudes and regardless of their feverish or calm existence.

Nothing, however—not its ancient towns, nor its great houses, nor the varied character of its banks—carries our minds back to its earlier days better than those monastic remains which are to be found scattered on its shores, from Godstow to Syon and Sheen. Among these Bisham holds a somewhat unique and peculiar position. In the first place its

institution, although originally dating from far earlier days, was, in a sense, due to the very monarch who destroyed, far and wide, similar existing communities. Then its life was, under Henry's scheme, of the shortest duration; and to-day its chief interest centres in the fact that it was the burial-place of the Earls of Salisbury, and particularly because here lie in some unknown spot the ashes of the great Kingmaker, who thus (to borrow Johnson's phrase), after leaving a name at which the world grew pale, rests in an unknown grave amid the quiet of a small Thames village.

There are, as a matter of fact, four distinct centres of interest in Bisham: first, there is the memory of the ancient monastic foundation; then there is the present Abbey, around which memories and legends cling like its own embracing ivy; again, there is the church, a sort of tutelary deity to the flowing river at its base; and finally there is the typical Thames-side village with which the name of one of England's most characteristic painters is associated.

It was as early as the reign of Stephen that the manor was given to the Knights Templars, who had a preceptory here, and who owned Temple Mill close by. When the Order of the Templars was suppressed, Bisham was given by Edward II to Hugh Despenser, who succeeded Piers Gaveston as favourite of that ill-starred monarch and finally ended a turbulent life at Bristol. In course of time the manor passed into the possession of the powerful family of the Montacutes, Earls of Salisbury;

and it was William Montacute who, in 1337, built here a priory of Augustine Canons, the foundation stone being laid by no less a person than Edward III, as is proved by an inscribed brass discovered under strange circumstances at Denchworth, near Wantage.

The priory seems to have flourished until Henry VIII set about the suppression of the monasteries, when it was surrendered to him. Then a curious thing happened. Instead of being handed over, as were so many similar foundations, to some favourite, or kept to augment the revenues of the Crown, Bisham was refounded, or rather a new Benedictine Abbey was established in its place, in 1537. The importance of the new establishment may be imagined when it is remembered that it was created by the monarch who had dissolved practically every other important fraternity in the kingdom, and who gave to Bisham the added distinction of the mitre. Henry never did anything without a reason, and it seems pretty clear that his reason in this instance was that prayers might here be said perpetually for the repose of the soul of Jane Seymour. But the devoutness of the widower gave place soon enough to some other caprice, for we find that, only six months after its foundation, the new abbey was forced to give up its charter—to be precise, in the June of 1538. The

making and unmaking monarchs, the lord over death and victory, the supreme head to which men turned for direction; splendid in conquest, redoubtable in defeat: here he lies amid the calm of a small English village, where the rustling trees and the lapping water are all that stand for the strain and turmoil of that arduous eventful life. Johnson, in his "Vanity of Human Wishes," illustrates the theme that is as old as man, by the example of Charles XII: he might have selected as well a great man of his own country whose possessions were once limitless, whose power was once greater than a king's, whose dust lies in an unmarked grave, and who left a name, like Charles, "To point a moral, or adorn a tale."

But it is not only the great Warwick who lies here. Here, too, repose his father, Richard, Earl of Salisbury, beheaded at York in 1460, and his brother, Lord Montagu, who also fell at Barnet, as well as earlier and later members of the same illustrious family. Their tombs have utterly disappeared, but somewhere below the abbey or the church, certainly within the immediate area, is the accumulated dust of history. Many of the great monastic buildings along the banks of the Thames have owed their origin to the piety or remorse of great sovereigns. Many have been of far greater size and importance



BISHAM ABBEY, BERKSHIRE.



BISHAM MONASTERY.

manor was subsequently granted to Anne of Cleves; but for some cause, or by some oversight, the royal seal had never been attached to the deed of gift, and when Queen Mary came to the throne she forced Anne to give it up, and bestowed it on, or sold it to, Sir Philip Hoby; one version of the story being that Anne was permitted to exchange it with the famous diplomatist.

But, after all, it is the fact of Bisham Abbey being the burial-place of the Montacutes and the Nevills which makes it so peculiarly interesting to the visitor who may have a *flair* for historical investigation. Anne of Cleves is a rather pathetic figure; Elizabeth is here at least a somewhat shadowy one; but that of the redoubtable Warwick the Kingmaker stands forth triumphantly from a somewhat legendary past, and embodies in our minds a childish delight in his great name and imperishable fame. That tremendous figure towers above those far-off contemporaries as a thing of flesh and blood, flesh of the most resisting, blood of the bluest, from amongst the but half-adumbrated phantoms that compassed him about. Magnificent, daring, resourceful; now lending the weight of his vast influence and great intelligence and knowledge to the Yorkists, then again carrying the Lancastrians to victory;

than that of Bisham, but from among them Bisham stands out specially because of the memories of those illustrious ones who were once connected with it and who now lie within its precincts. From the restless days of mediævalism, past the strenuous times of the Tudors, it is a long cry to the comparative quiet which, by a curious anomaly, may be said to be the lot of a place like Bisham in this otherwise anything but peaceful period. The little village seems to enjoy a placid and calm existence after the rush and turmoil of the past. Its picturesque red-brick cottages have a reposeful air; its tutelary church-tower seems to be the only necessary guardian of that renowned and somewhat remote village life. Even the great figures who must once have trod where we to-day tread, and heard the summer breeze amid the leaves as we hear it, sink back into the dim immemorial past; and, instead, there emerges the modern figure of the painter who has left us not only the "Harbour of Refuge" at Bray, but that "Rainy Day at Bisham," in which the spirit of the place seems to dwell amidst those atmospheric effects of which Fred Walker was a master; and the mind travels to Cookham Church, where his dust lies as quietly as does the dust of Warwick in the place they both knew and loved.

The Courtyard of St. Bartholomew's Hospital.

WHEN that very practical dreamer of dreams, Rahere, sometime Court jester or minstrel to Henry I, was commanded in a vision to collect money wherewith to found a priory to be dedicated to St. Bartholomew, he proved himself a man of great business capacity. It would seem that he was the most practical kind of visionary; for not only did he dream the right dreams—he knew how to get them fulfilled with efficiency and dispatch. He started Bartholomew Fair, on which Ben Jonson wrote so diverting a comedy and the late Professor Henry Morley so scholarly a monograph, and out of the rents for the stalls at the fair the astute prior built, about the year 1123, St. Bartholomew's Hospital, which consequently is easily the oldest of the London charities.

Richard Whittington, hero of a thousand pantomimes, enlarged the hospital, which was "refounded" by Henry VIII on his suppression of the monasteries in 1547. A statue of this very pious re-founder stands betwixt the two effigies representing the one a sick man and the other a lame one, above the west gate of the hospital. Well might Henry VIII build hospitals with some of the proceeds of the suppression of the monasteries. This use of the ill-gotten wealth was not more charitable than necessary. For Henry disturbed not only the monks, but the sick poor whom they had maintained, and, says the late Henry Morley, in his classical monograph on "Bartholomew Fair," the King established, in 1544, on the old site a new hospital of St. Bartholomew; and on the 27th of December 1546, a month before the King's death, the indenture was signed between Henry VIII and the City of London which gave to the City, with other places, Little St. Bartholomew, to be "The House of the Poor in West Smithfield, in the suburbs of the city of London." "Suburbs" is distinctly good.

The hospital must have been, from its earliest days, a convenient resource for the turbulent folk, or their victims, who came to Smithfield. Not only because at the fair the quarter-staff was so freely plied as to make many hospital cases. Boniface, Archbishop of Canterbury, visiting the priory, smacked the sub-prior's face, and there ensued a fierce free fight between the archbishop's retinue and the canons of the priory; the archbishop "raging with oaths not to be recited," rending in pieces the rich cape of the sub-prior and treading it under his feet. Then, considerably later in this rough island's story, the boys from rival schools may have given the hospital a little work. Disputing on points of grammar, they went from words to blows, "with their satchels full of books." Says quaint old Stow, "The scholars of Paul's, meeting with them of St. Anthonie's, would call them Anthonie's Pigs, and they again would call the others Pigeons of Paul's, because many pigeons were bred in St. Paul's Church, and St. Anthonie was always figured with a pig following him."

James Gibbs designed that portion of the building shown by Mr. Hanslip Fletcher's drawing. The design does not reveal Gibbs at his best, giving him but little scope for the display of the talent that won him immortality. But Goldsmith wrote no third comedy, and James Gibbs designed no third building worthy to rank with the church of St. Martin's-in-the-Fields and the Radcliffe Library at Oxford. Still, his section of St. Bartholomew's Hospital is well enough, as Mr. Hanslip Fletcher's pencil bears witness; and a façade of such suavity, such rhythm as the current architectural jargon goes, must have a soothing effect on the convalescent patients who take

the air in the courtyard in front of it. And the young medicos who walk about there, or, when the weather is warm, lounge in groups around the fountain which Hardwick designed, must sometimes wonder how much truth there is in the modern theory of the curative effect of eurhythmics. It was no new theory to architects. They knew quite well—as James Gibbs certainly knew—that rhythmic lines in architecture are "in tune with the infinite," chiming harmoniously with life's regular pulsations—not actually and physically moving with them, it is true, but corresponding in some subtle way with their diastole and systole. Gibbs's façade is certainly a restful composition, free from fuss and pretentiousness; and in its own serenity, and in the buildings round about that reflect its dignified bearing, one finds a blessed mitigation of the horrors that still cling to Smithfield, the scene of so many martyrdoms by burning—a tablet on an outer wall of the hospital reminds us that here and thus suffered Rogers, Bradford, and Philpot; and then we remember with another shudder that here Sir William Wallace was beheaded, and Wat Tyler slain by William Walworth, Mayor of London.

The inevitable Stow dwells with unction on the slaying of Wat, who, on a modern view, was very treacherously and barbarously done to death. Stabbed and hacked not only by Walworth but by half a dozen other "chivalrous gentlemen," he was dragged into the hospital of St. Bartholomew, "whence again the mayor caused him to be drawn into Smithfield, and there to be beheaded."

It would be pleasant to imagine the short, brisk, black-avised figure of William Harvey, who "discovered" the circulation of the blood, taking a turn in front of Gibbs's building; which, however, was erected during 1730-33, whereas Dr. Harvey flourished more than a century earlier (1578-1657). He became physician to St. Bartholomew's in 1609. It was in the year of Shakespeare's death—1616—that Harvey first brought forward his views on the movements of the heart and blood; and Bacon was one of his patients. Harvey would have admired Gibbs's work, could he have seen it, for he raised for the College of Physicians, of which he had been elected president, "a noble building of Roman architecture (rustic work, with Corinthian pilasters), comprising a great parlour or conversation-room below and a library above"—an odd enough description, but giving us a very friendly interest in Harvey as a man of taste as well as a man of science. A beloved physician he. Abernethy the blunt must have paced this courtyard, for he was elected principal surgeon to Bart's in 1815, having held the post of assistant there for eight-and-twenty years. In 1790-91 the governors built a lecture theatre for him.

The School of Medicine of St. Bartholomew's Hospital, erected in Giltspur Street in 1873, from designs by Edward I'Anson, has a scholarly and sedate façade, strongly suggestive of the Italian palaces, but lacking the interest that would have been imparted by the adoption of the customary order in the upper story. Balustrades, one marking the division between the stories, and the other crowning the unusually elegant cornice; rusticated quoins; and agreeable variations in the window treatment at the various heights—these features obviate dullness in a front that follows decorously, if a trifle tamely, the academic tradition set up by Cockerell, and carried on with a difference by James Williams and other disciples, who were fortunate in their opportunities to achieve monumental architecture.

J. F. MCR.

COURTYARD OF ST. BARTHOLOMEW'S HOSPITAL, SMITHFIELD.
After a Drawing by Hanslip Fletcher.



Plate III.

One of the less well-known works of James Gibbs, this design does no discredit to the author of the Church of St. Martin's-in-the-Fields. The classical spirit in which this hospital block was conceived has greatly influenced later buildings in the district, particularly the Hospital extensions designed by Hardwick, to whom is attributed also the fountain in front of Gibbs's building.

March 1920.

SCULPTURE APPLIED TO ARCHITECTURE.



Plate IV.

March 1920.

GROUP OF SCULPTURE, COURTYARD FAÇADE, SOMERSET HOUSE, STRAND, LONDON.

One of the six groups of sculpture flanking the main doorways on three sides of the Quadrangle, Somerset House, Strand, London. Sir William Chambers, architect; the designs attributed to Cipriani, and the execution to Milton or Carlini.

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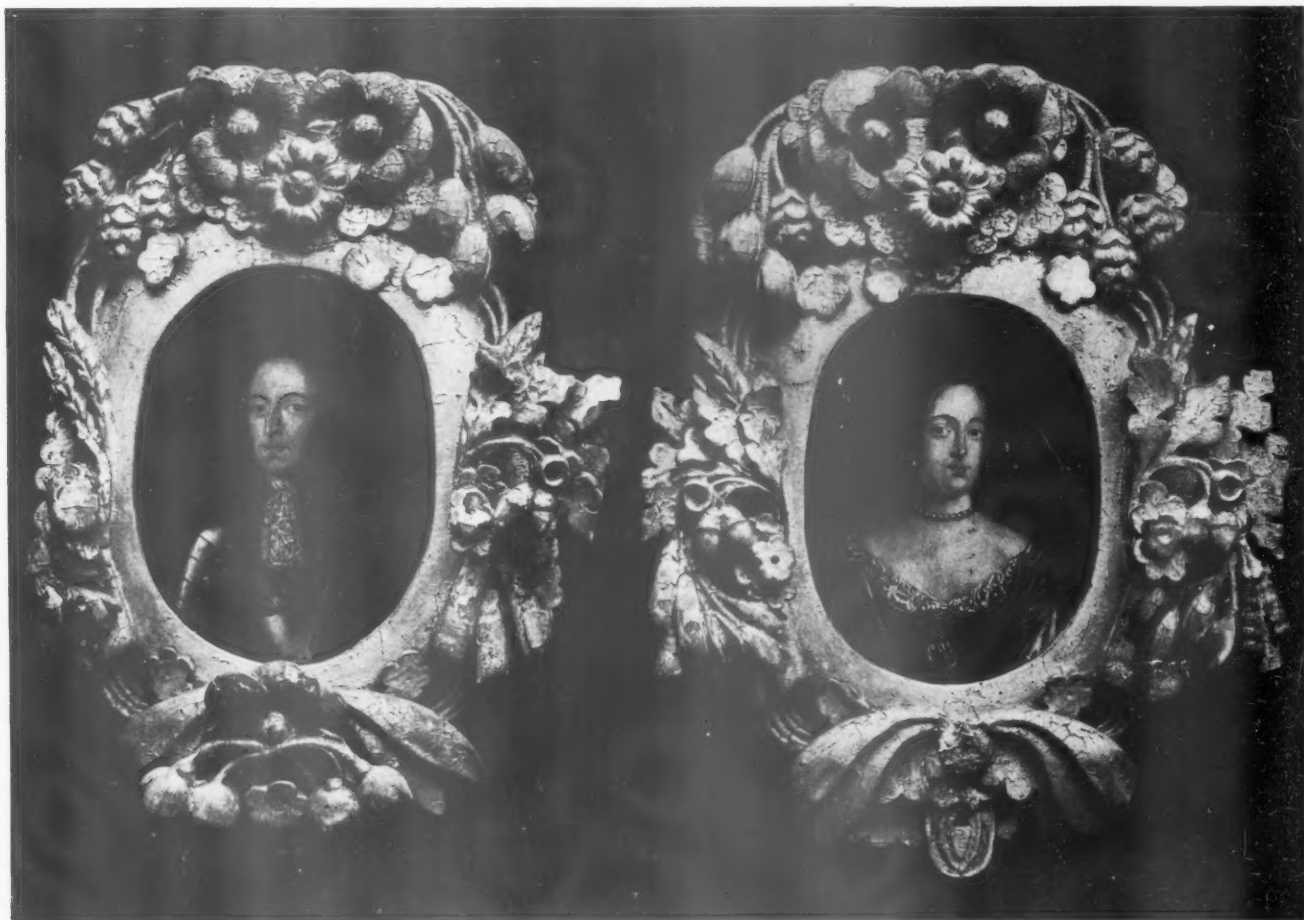
Decoration & Furniture

from the Restoration to the Regency.

III.—Furniture of the William & Mary Period, 1689—1702.

WILLIAM III, 1650—1702.

MARY II, 1662—1694.



Property of

I. C. Goodison.

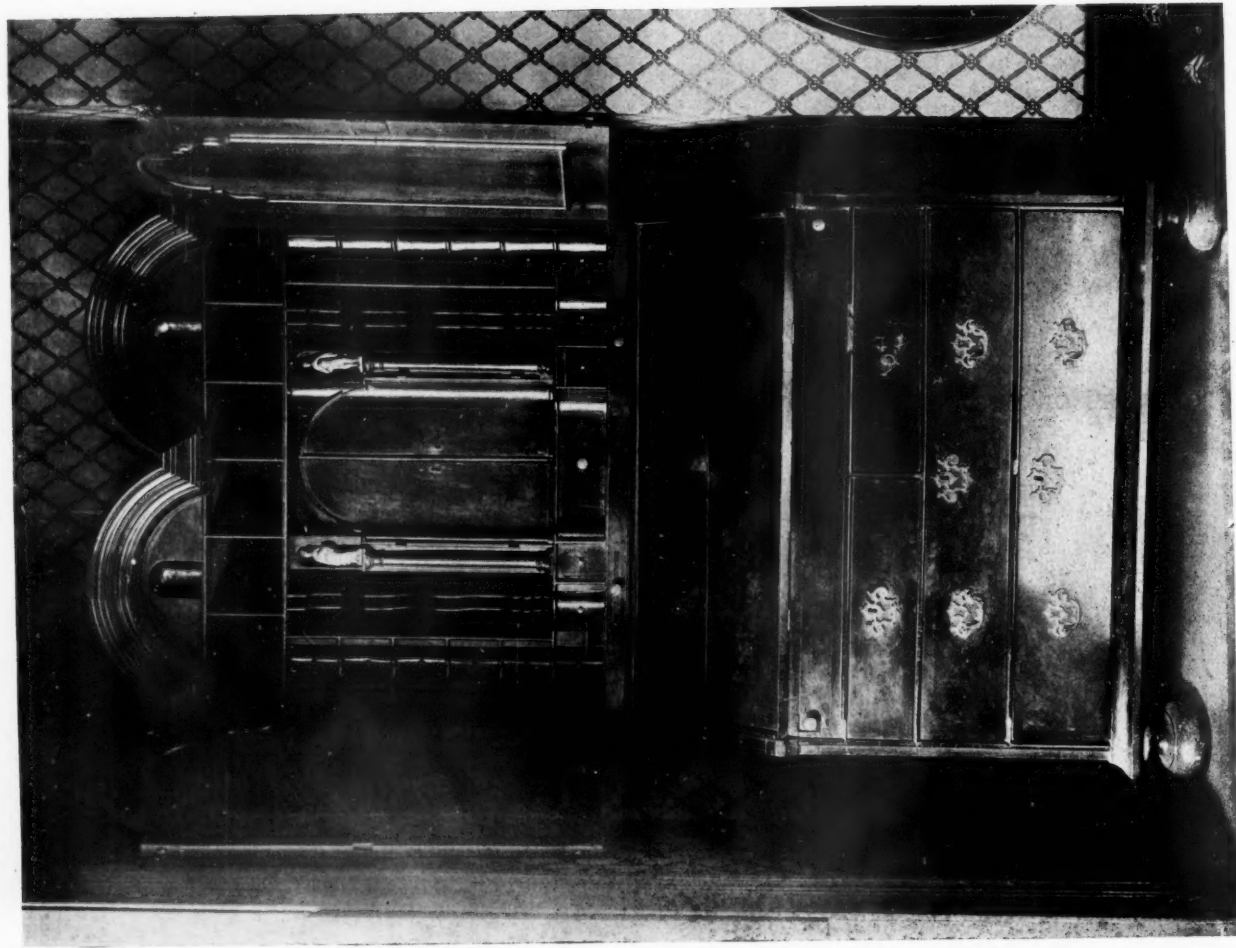
PORTRAITS OF KING WILLIAM III AND QUEEN MARY IN FRAMES OF CARVED WOOD, GILT,
BY GRINLING GIBBONS.

*"STRAIT then I'll dress, and take my wonted range
Thro' India shops to Mottex's, or the Change,
Where the tall jar erects its stately pride,
With antick shapes in China's azure dyed:
There careless lies a rich brocade unrolled,
Here shines a Cabinet with burnished gold."*

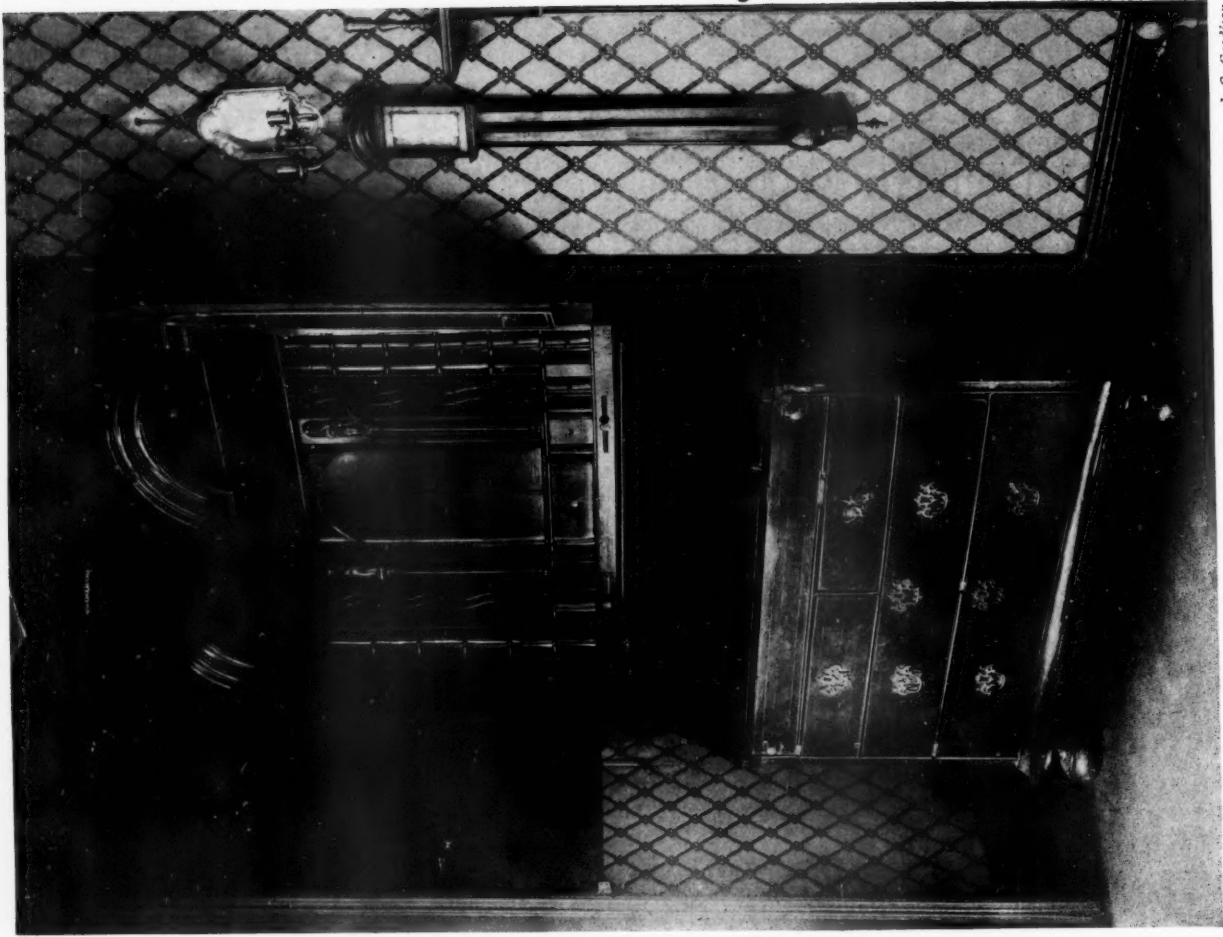
"The Toilette," 1715.

LADY MARY WORTLEY MONTAGU.

FURNITURE OF THE WILLIAM & MARY PERIOD.



Property of



I. C. Goodison.

BUREAU-CABINET OF FINELY FIGURED WALNUT VENEERED UPON OAK.

The outer doors are glazed with silvered "Vauxhall" plates.

Decoration and Furniture from the Restoration to the Regency.

III—Furniture of the William & Mary Period.

By Ingleson C. Goodison.

THE Dutchman has always displayed great pride in the furnishing and adornment of his house, and William the Stadtholder, statesman and intrepid soldier, who succeeded James II as King of Great Britain, after the "glorious revolution of 1688," was no exception in this respect. Both William and Mary found great pleasure and diversion in contriving, edifying, and equipping their Thames-side palace of Hampton Court, which remains to this day a worthy monument to the architectural genius of Sir Christopher Wren and the talent of Grinling Gibbons, though but sparsely furnished with the mobiliary creations of Daniel Marot and the numerous and nameless satellite cabinet-makers and upholsterers who fashioned the admirable walnut, lacquer, and gilded furniture, great beds and canopies of state, pelmets, valances and window draperies, of this brilliant period. Glowing canvases enrich the walls, fine chandeliers of crystal, brass, and gilded wood depend from lofty ceilings, superb mirrors reflect the change of scene and sparkle with prismatic fires, tall beds of state bear precious freight of figured silk and multicoloured velvet. Yet this mighty artillery of sauces serves but to whet the appetite. Of pictures there is a plenitude—high decorative quality, enormously enhanced by fine environment; there one may find a royal clock by Quare ticking away delicious moments of stolen leisure, or commune with a weather-glass by Tompion which bespeaks only serene skies and "Faire" weather in graceful script. Those "landscape" looking-glasses, cunningly disposed

upon angle chimneypieces, disclose an enfilade of rooms magnificently planned and still splendidly adorned; tiered china-shelves attest Queen Mary's predilection for ornaments of pottery and porcelain—gay Oriental wares and tin-enamelled Delft; fine suites of brilliant tapestry, margined with carven wainscot, deck the walls; Verrio's deft pencil depicts the symbols of repose on the ceiling of a bedchamber; chairs there

are, and stools innumerable, card-tables and side-tables of golden walnut, tall guéridons and tripod stands of gilded gesso—a fire-screen *en suite*, its office now purely ornamental, for no fires blaze on the elegant andirons, or sully the cast-iron firebacks with the products of imperfect combustion.

It has been an unfortunate practice to denude Hampton Court and Kensington Palace of their appropriate appointments, for our national museums have not ventured, or been able, to approach the problem of a reconstructed environment for their treasures, such as one sees on the Continent—preferring rather to hoard riches in heaps, on the principle of Caledonian Market on a Friday—so that great knowledge and no little effort of the imagination are needed to conjure up a true picture of an apartment of the William and Mary period properly equipped with the furniture, pictures, carved frames, carpets, upholstery, lighting accessories, and table equipage which ministered to the needs and appetites, physical and mental, of former occupants. Bureaux, cabinets, bureaux, fall-front secretaires, stand-cabinets, china-cabinets, chests upon



Property of

I. C. Goodison.

CORNER CUPBOARD OF OAK VENEERED WITH WALNUT.

These cupboards were borne upon the moulded dado-rail about 2 ft. 6 in. from the floor.

stands, double chests, dwarf chests, spinets, mirrors—upright and horizontal—toilet mirrors, tables—centre and side-stands, clocks—long-case and bracket—barometers, chairs, stools, settees, day-beds, bedsteads, all bearing the unmistakable impress of one harmonious style, and yet marvellously diverse in design, belong to the period under review; and yet how shall we form a just appraisal of the progress of the arts in England from such scattered material?

Walnut, olive, and laburnum were the fashionable woods for furniture—the first-named greatly predominating, while pollard elm and oak, *lignum-vitæ*, yew, cedar, and sycamore were used, though less extensively, beech being in great request whenever a cheaper substitute was necessitated. The practice of veneering is particularly associated with the period under review, thick saw-cut veneer being used universally, the greatest effect being aimed at by utilizing the fine figured-grain and rich tonal effects of walnut and woods of corresponding character; marquetry came into favour from 1675–1680, and was popular till 1710. Turning was much employed for the decoration of table and chair legs, and stretcher-framing was used wherever practicable. Upholstery coverings consisted of rich figured silks, large-patterned cut-velvet, embroidery, and needlework of *gros* and *petit point*, the silks and velvets being woven principally in this country, and chiefly by Huguenot *émigrés*

who fled from France to England in great numbers upon the revocation of the Edict of Nantes; earlier settlements of weavers from the Netherlands having been due to persecution during the Spanish occupation.

The Dutch influence on design, which is naturally observable at this period, had its origin at least as far back as the Commonwealth, though many Dutch artists, craftsmen, and artisans came over among the entourage of William III, or were speedily attracted to this country by the prospective patronage of a

compatriot. Queen Mary was a distinguished exponent of the art of decorative needlework, and actively promoted its adoption in the coverings of fire-screens, settees, chairs, stools, and cushions. Her taste for the collection of decorative china was developed by all the fashionable ladies of her day, and she shared the enthusiasm of the Dutch for still-life pictures—fixed flower, fruit, and bird “pieces” used with such splendid decorative effect in chimneypieces and over the enfiladed doorways then in vogue. Jean-Baptiste Monnoyer (better known perhaps as “Baptiste”),

the celebrated flower painter, was a protégé of the Queen’s.

The decorative arts of Holland were at this time strongly influenced by a wave of Orientalism resulting from the trading activities of the Dutch East India Company—an influence which quickly extended to this country and became the rage. Lacquer screens and cabinets, porcelain, rugs, carpets, and bric-à-brac were imported in immense quantities, and quickly followed by European imitations which at first emanated from Portugal and the Netherlands, and later were manufactured at home. The true Oriental products are described in contemporary accounts indifferently as Chinese, Indian, and “Japan”; at least three varieties of lacquer were imported at this date—raised, flat, and incised—the real lacquer being laboriously executed in an extremely hard-drying resinous lac, the exudation from an Eastern tree (*Rhus vernicifera*).

Despite William III’s Dutch origin and bitter rivalry with Louis XIV, the art-influence of France rather than that of Holland was paramount at the period under review. This is borne out by the executed work and published designs of Daniel Marot, who was of French extraction, though domiciled in Holland, to which country he had fled to escape religious persecution. Marot was appointed by William III “Architecte des appartements de sa majesté Britanique,” and from his published etchings numerous items of furniture of his design, and



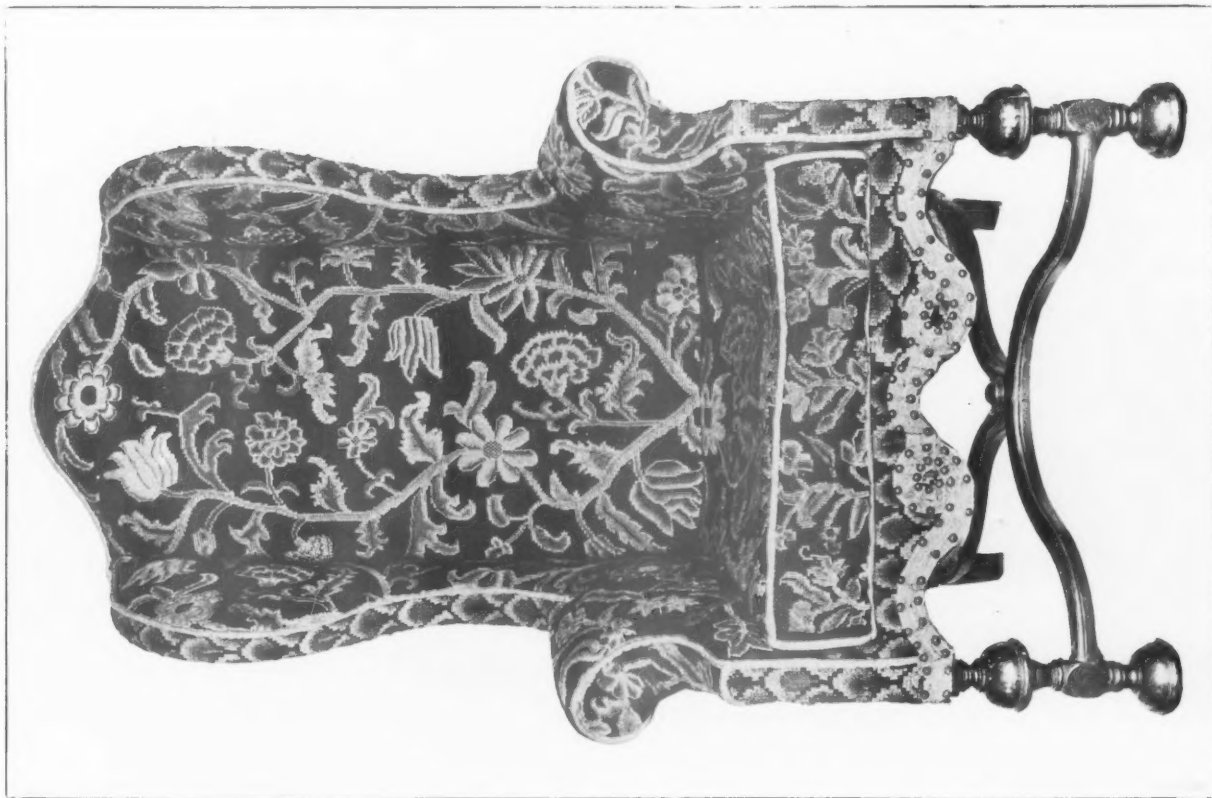
Property of

J. C. Goultson.

SIDE-TABLE VENEERED WITH WALNUT.

The legs and finials are of beech, turned and painted.

FURNITURE OF THE WILLIAM & MARY PERIOD.



Property of



F. C. Harper, Esq.

UPHOLSTERED WING ARM-CHAIR OF WALNUT WOOD, COVERED WITH NEEDLEWORK AND TRIMMED WITH GALON.



WALNUT HIGH-BACK ARM-CHAIR COVERED WITH CREAM AND RED CUT VELVET.

Hampton Court Palace.

perhaps emanating from his atelier, can be identified. These are principally ornate state beds, or pieces of furniture constructed of carved wood decorated with gesso—mirrors, picture-frames, tables, torchères, guéridon-stands, fire-screens, chandeliers, etc., with mirror-frames and sconces of silver or silvered-glass, window-drapes and upholstered furniture, clock-cases and barometers, the woodwork of which might be of walnut, or of walnut enriched with gilding.

Perhaps the largest and most imposing item of furniture of the period under consideration is the bureau-cabinet, two illustrations of which appear as the frontispiece to this article. The example selected for representation is of finely figured walnut-veneer upon a foundation, or carcase, of oak, and consists of two portions, the lower of which is an early version of the familiar writing-bureau—a chest of four drawers surmounted by a sloping

cupboard mounted upon a base of shaped drawers and flanked by a pair of turned pilasters, of the Doric order, bearing statuettes of carved gilt-wood: the outer tiers of concave-fronted drawers are margined with feather-banding and enclose spaces for books divided into compartments by elaborately profiled adjustable sliding divisions; within the tympana of the arched pediments are little niches formerly tenanted by tiny figurines—probably of *amorini*—in carved and gilded wood.

In the base of the cabinet-top are two pull-out slides for the accommodation of candle-sticks—fine specimens of which in polished silver and pale-coloured brass, with hexagonal turned baluster stems and broad bases, belong to this period.

An arched-top corner-cupboard, closely corresponding with a single unit of the cabinet described in the foregoing, is illustrated on page 73, the photograph affording an excellent



Property of

Miss Le Rossignol.

CENTRE- OR SIDE-TABLE VENEERED WITH WALNUT OYSTER-PIECES.

hinged flap, the latter when extended being supported upon pull-out slides, to provide accommodation for writing. Within the space enclosed by the hinged flap are side tiers and central ranges of numerous small drawers and pigeon-holes for the reception of stationery and papers, and a sliding panel affording access to the "well," which occupies the space above the chest of drawers and below the base of the flap. The bureau is supported upon turned "onion" feet of beech-wood, painted black and varnished, and the edges of the drawer-framing are covered with half-round cross-cut beading, the drawers themselves being margined with "feather" or "herring-bone" banding. The upper portion consists of an elaborately fitted cabinet, surmounted by a double-arched pediment and enclosed by a pair of doors, fitted with shaped-top mirrors of bevelled "Vauxhall" silvered glass. The interior consists of a central

representation of the manner in which the beauties of fine-figured walnut were utilized for effect. Corner-cupboards of this type were made to stand upon the moulded dado-rail, as shown in the illustration (page 73), but examples are to be met with consisting of two portions, the lower of which extends from the floor to the height of the dado-rail. The whole front of this corner-cupboard is characteristically executed in "picture-wood," which varies in tone from warm brown to deep golden yellow—the veneer in the door, it will be observed, is well chosen, and there is an inner line of narrow feather banding following the shape of the door, margined with a broad outer band of veneer, cut "on the cross"—the grain being laid in a transverse direction. All the mouldings of this period are worked in thick saw-cut veneer or "quartering," with transverse grain, exhibiting the fine figure of the wood to the utmost advantage.

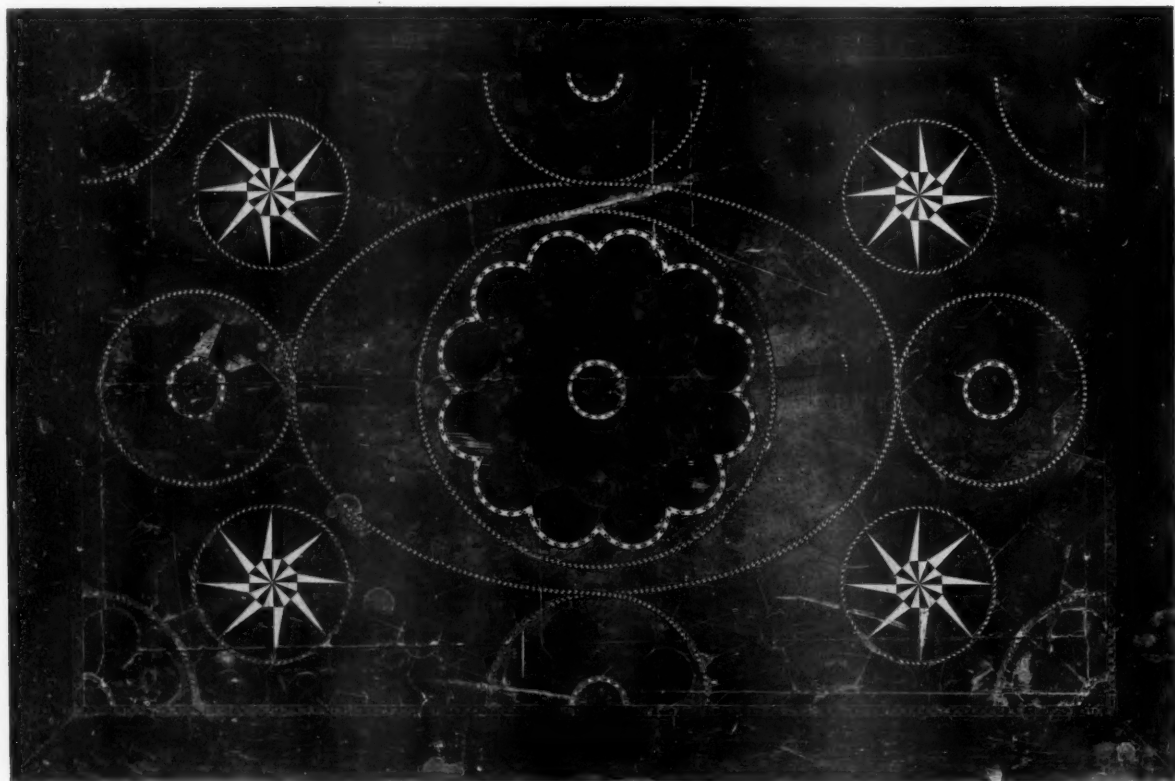


Photo:

V. & A. M.

TABLE-TOP DECORATED WITH PARQUETRY DESIGNS IN VARIOUS FIGURED WOODS.

Victoria and Albert Museum.

Photo:

V. & A. M.

WALNUT TABLE-TOP DECORATED WITH FINE FLORAL MARQUETRY.

3 ft. 1 in. by 2 ft. 0½ in.

Victoria and Albert Museum.



Property of

(CLOSED.)

H. E. Franch, Esq.

FITTED LACE-BOX OF WALNUT AND YEW.

The lid decorated inside with incised Chinese polychrome lacquer, provision being made for a small portable mirror.



(OPEN.)

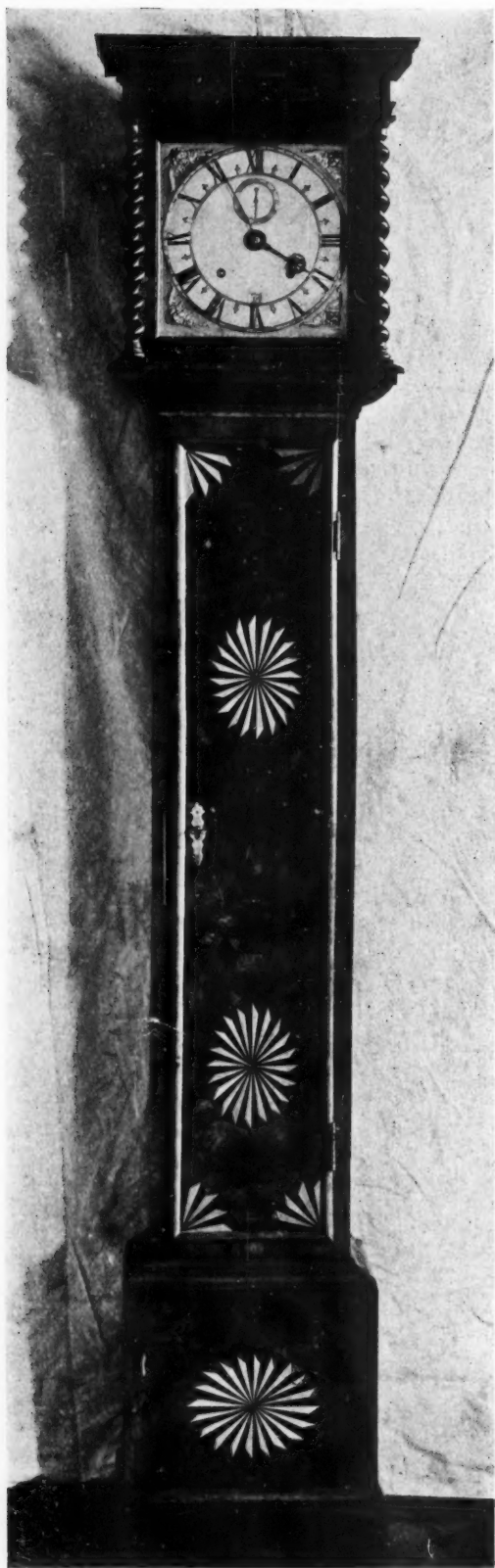


Photo:

V. & A. M.

FOLDING GATE-LEG TABLE.

Victoria and Albert Museum.



Property of

F. C. Harper, Esq.

LONG-CASE CLOCK VENEERED IN "OYSTER-PIECES"
WITH WALNUT AND LABURNUM.

The movement by Joseph Knibb.

The element in walnut veneer is relatively small, which led the craftsman of the period to arrange the jointing of his material with consummate art, triumphantly perfecting nature with the handiwork of man.

Other characteristic pieces of wall furniture of this period are the fall-front *secrétaire* cabinets, mounted upon a chest of two long and two short drawers, the door of the upper portion being hinged at the bottom and fitted at the sides with folding stays, which permit the door to be lowered to a horizontal position in order to afford accommodation for writing. The upper portion is usually elaborately fitted, with a central cupboard enclosed by numerous small drawers and an upper range of open pigeon-holes.

The top members consist usually of a narrow moulded-architrave and pulvinated frieze (which forms a large shallow drawer), above which is a simple moulded cornice, usually horizontal, but in rare cases shaped into arcuated forms corresponding with the more elaborate bureau-cabinets of this period. As a pendant to the fall-front writing-cabinets, corresponding pieces of furniture were made with double or folding doors which



Property of

F. C. Harper, Esq.

CARVED WALNUT HIGH-BACK CHAIR, UPHOLSTERED
WITH STAMPED VELVET.

DECORATION AND FURNITURE.

FURNITURE OF THE WILLIAM & MARY PERIOD.



Property of
Plate V.

E. L. Rice, Esq.
March 1920.

MIRROR IN A FRAME OF WALNUT WOOD, SURMOUNTED BY A PIERCED
CRESTING BEARING THE ROYAL CROWN AND SUPPORTERS.

THE ARCHITECTURAL REVIEW.

were hinged at the sides and disclosed, when opened, a central cupboard completely surrounded with drawers. These cabinets were made with stands, consisting of frieze-drawers upon five or six turned legs united by means of a shaped underframe, or braced profiled stretchers.

The double chest, or chest-upon-chest, of drawers was a popular item of household equipment, a more decorative variant being found in the chest of drawers, or cabinet, upon a five- or six-legged stand. Dwarf chests of two long and two short drawers, upon a plinth or base fitted with one or more deep drawers, borne by turned or shaped bracket feet, are not uncommon, dating from the period of William and Mary, and not infrequently are of choice woods and elaborately decorated with marquetry or marquetry on the top, sides, and drawer-fronts.

One of the numerous small side-tables of the William and Mary period is illustrated on page 74; it is executed in walnut veneer on a pine carcase, the legs being of turned beech and the sides and underframe being grained in imitation of walnut, while the whole table is varnished as was then customary. The top is edged on three sides with a characteristic cross-cut thumb moulding, and is patterned with lines and semicircles of feather and cross-banding executed in lighter wood, which are repeated on the drawer front. Surrounding three sides of the drawer is a half-round bead, and there is a fine cock-beading accentuating the outline of the double-arched front: the legs are turned with a favourite motive resembling an inverted cup, and the flat serpentine X-braced stretchers, centring in an ellipse, bear a turned "steeple" finial of highly characteristic contour. The little half-baluster drop handles and pierced escutcheon, in brass, are original, the former being attached by means of wired staples and the latter with small brass rivets.

The turned legs and shaped underframe of a handsome wing chair, two views of which are given on page 75, correspond very closely in general design with the cup-legged table just described. Chairs of this type were the proper complement of those soberly dignified chimneypieces of the Wren period, with their bold bolection-moulded fireplace openings framed in marble, basket grate, and armorial firebacks of cast iron. The upholstery of this chair is executed in *gros-point* needlework on canvas, the execution of which was the favourite occupation of gentlewomen during the reign of William and Mary.

An arm-chair without side "wings" or "ears," but with finely scrolled arms, from the royal palace of William and Mary at Hampton Court, is illustrated on page 76. The woodwork is of walnut, with gracefully turned legs, carved scroll front feet, and an elaborately shaped serpentine stretcher or underframing, which is alternately raised and depressed toward the low central turned finial; the back is high and shaped at the cresting, the seat, arms, and back being upholstered, and covered with so-called "Genoa" cut velvet of a delicate cream colour, boldly patterned in light olive-green and tawny claret-red. The height of the seat would necessitate the use of a footstool which now is wanting, though there remains a capital long seat, without a back, and a set of stools *en suite*. In accounts for the furnishing of Hampton Court Palace, all dated 1699, frequent mention is made of suites of upholstered "back"-chairs and stools for the state and other bedchambers, together with details of the upholstery of those elaborate tall bedsteads which are characteristic of the period, and window cornices, valances, and curtains to match those of the bedsteads, very few of which have survived the vicissitudes of considerably more than two centuries. In the same accounts reference is made to the fire-screens, which at this period were of the "horse" type—a rectangular frame between turned or carved uprights

borne by extended transverse feet, the screen proper being covered with velvet or needlework and the frame surmounted with a carved pierced cresting and furnished below with an apron-piece to correspond. Pairs of stands or guéridon tables and torchères formed units of these sets of furniture, which were in walnut, or in soft-wood decorated with gilt-gesso, and less frequently of ebony or of beech wood overlaid with plaques of silver.

A side table of "oystered" walnut-wood, furnished with a single drawer in the frieze and borne by four elaborately turned legs, united with a characteristic broad serpentine stretcher, is illustrated on page 77. The top is beautifully patterned in geometrical devices of choicely figured wood—polygonal "oyster-pieces" arranged within circular and other figures outlined in thin intersecting rings and bands of lighter-coloured wood. The craftsman of the period rejoiced in the decorative resources afforded by marquetry and marquetry, handling his exquisite material with consummate art and great manipulative skill, which will be apparent from an examination of the two specimens of table-tops which figure on the succeeding page. A selection from the varied "palette" of the cabinet-maker of this period reveals many woods, choice, rare, and exotic—pollard-oak, elm, ash, cedar, yew, walnut, olive, and laburnum, diversified with ebony and even bone or ivory—stained, shaded by the application of hot sand and other agencies, and engraved, the designs being compounded of geometrical forms or representations of gay-plumaged birds—parrakeets and macaws—or bouquets of rare blooms and scrolled arabesques in imitation of damascening or the well-known products of the Boulle atelier.

Though turning was the favourite, it was not the only method of decorating the legs of tables. Plain spiral turning, open spiral turning, spiral turning centring in spherical contours, cup-turning, hexagonal and octagonal turned tapering legs, examples of all of which will be found in the accompanying illustrations, alternated with profiled shapes—S-legs and double C (or 3) legs united with the familiar serpentine, cupid's bow, or segmental, flat, or moulded stretcher. These S and double-C legs and flat stretchers lent themselves more readily to the practice of veneering, cross-banding, and lacquering, and occasionally to decoration with slight marquetry. The turned forms were necessarily of solid wood, and therefore deficient in figured-grain, in consequence of which they were at times enhanced with artificial graining, in emulation of the artistry of nature. Figure in wood was so much esteemed at this period that graining was regarded as quite legitimate decoration, and many S-legged tables and stands, the treasured possessions of great families, will be found adorned in this naïve fashion.

The table illustrated on page 79 differs in principle from the standing tables hitherto described, being extensible at will. The upper portion of the top is a flap which can be reversed and folded over to form, with the fixed lower portion, a complete circle, being supported upon "gates" or hinged frames each combining one of the legs, which can be drawn out from the position shown in the photograph. The principle of the gate-leg table, in its commoner forms, is familiar to all, but in the William and Mary period rectangular as well as circular and elliptical patterns were made—with double gates—though important survivals are relatively rare. An admirable example of unusual proportions, from Boughton House, near Kettering, was recently on exhibition at the Victoria and Albert Museum, and was illustrated and described by Mr. A. F. Kendrick in "The Burlington Magazine" of April 1914.

This double gate-leg principle was applied at this period to writing-desks on turned six-leg stands, the centre two of the four front legs being made to pull out towards the right and left



Property of J. C. Goodison.
BUREAU-CABINET OF OAK, DECORATED WITH DESIGNS
IN GOLD AND COLOURS UPON BLACK LACQUER.

respectively, for the purpose of supporting the fold-over writing-flap in the manner indicated here— :::: :::: Chests of drawers veneered with walnut, and mounted upon five- and six-legged stands, were made in great numbers during the period of William and Mary, the stands containing three drawers—the central one being shallow and the two flanking ones deep—below which were elegantly cut arches upon turned legs, united by shaped stretchers and borne upon turned ball-feet.

Clock-cases continued to be made on the patterns inaugurated in the reign of Charles II, the long-case variety, which succeeded the brass "lantern" clock about 1670, consisting of a flat-topped hood—with a square aperture for the dial, ornamented at the salient angles with little "corkscrew" columns—a narrow trunk or waist, having a long rectangular door environed with a half-round beading and margined with feather banding—and a base and plinth, the whole case being generally about six feet nine inches high, though many were made with domed hoods, elaborated with gilt surmounts, attaining to greater dimensions—particularly the month-going

clocks and imposing clock-cases destined for situations of exceptional importance. The example selected for illustration on page 80 is one of the smaller specimens designed on lines which were orthodox in the reigns of Charles II, James II, and William and Mary, the veneer being elaborately patterned in oyster pieces and adorned with inserted panels of inlay. The dial is remarkable for its "skeleton" hour-circle, in which the numerals and divisions, instead of being engraved upon a silvered ring, are saw-pierced to display the background of the dial-plate. At the four corners are characteristic ornaments of cast and chased brass consisting of winged cherub-heads, which in later examples will be found augmented with foliated scrolls. At the bottom of the dial-plate is inscribed a name famous in the annals of horology, "Joseph Knibb, Londini," from whose workshops emanated many admirable pieces of mechanism in cases no less remarkable for beauty and fine workmanship. Edward East, Thomas Tompion, Daniel Quare, and Christopher Gould were among the clockmakers famous at this period for splendid timekeepers, and neither cost nor care seems to have been spared by the nameless casemakers who housed their marvels of mechanical precision and ingenuity. A clock by Thomas Tompion, in the collection of Mr. D. A. F. Wetherfield, bears the cipher of William III on a case of truly regal magnificence—not highly ornate, but of noble proportions—a piece of furniture for which the appropriate background is the dignified wainscot of Kensington Palace or Hampton Court.

(To be continued.)



Property of Viscountess Wolseley.
DOUBLE-CHEST OF DRAWERS, DECORATED WITH DESIGNS
IN GOLD AND COLOURS UPON RED LACQUER.

Current Architecture.

"Castle Hill," Sidbury, Sidmouth.

Walter Cave, V.P.R.I.B.A., Architect.

IN all architecture, there is nothing more beautiful—or, let us say, more lovable—than the English country house of moderate size, good proportion, reticent design. In no other country, and in no other mode of building, is the spirit of home life so aptly and so sweetly embodied. It is for this reason that all the striving and crying for the "ideal home" strikes one as being more than a little fatuous. The ideal home

of late so flagrantly abused, the architects' clients know it too, and will not countenance any ill-advised departure from the fine formularies of home-building that have gained English domestic work its unrivalled reputation. Of that tradition a great safeguard is its ready adaptability to varying conditions and requirements, and to aspect and environment.



Photo: Cyril Ellis.

"CASTLE HILL," SIDBURY, SIDMOUTH.

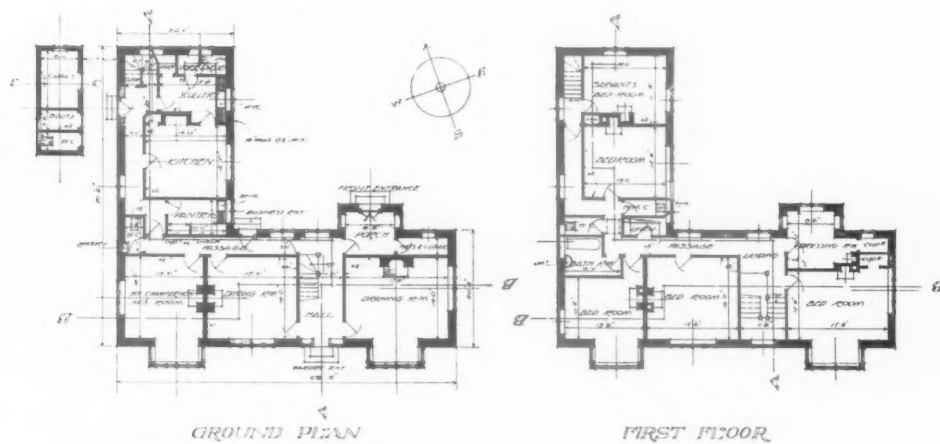
has been evolved as the result of centuries of steady growth and development. It is, as regards general design, at its zenith; and any hustling attempt to improve upon it must necessarily fail. Not that it can be said of this or of any other convention that, having reached perfection after its kind, it may not be altered. It may and must be adapted to times and conditions, but not with violent and sudden haste. In spite of all attempts at standardizing and other frantic efforts at cheapening, the traditional type of country house will ere long emerge triumphant from the ordeal to which for the moment it is being subjected. From so fine a tradition it would be disastrous to depart. Architects know that well enough; and, in spite of all the blague and blatancy with which the subject has been

Always the house that charms must not only radiate a sense of home life, but must convey the impression that it is native where it stands—that it has not been dumped there by a foreigner. Two views are here shown of a house that seems a natural outgrowth of its environment. "Castle Hill," Sidbury, was built with red bricks with a wide mortar joint and a red-tiled roof. It is situated on a high plateau under the Castle Hill, in Sid-Vale, on the site of a house which had been burnt down many years before. It has fine views out to the sea and over the valley of the Sid, and is well protected on the north by the Castle Woods.

The builders were Messrs. Henry Martin, of Northampton, and the architect was Mr. Walter Cave, V.P.R.I.B.A.

PLANS OF A HOUSE AT CASTLE HILL, SIDBURY, DEVON.
FOR SIR CHARLES D. CAVE BART.

SCALE 1/4" = 1' 0"



"CASTLE HILL," SIDBURY, SIDMOUTH.

Photo: Cyril Ellis.

"THREE WAYS," LIMPSFIELD.



"THREE WAYS," LIMPSFIELD: SIDE ELEVATION.

"THREE WAYS," LIMPSFIELD, was built about seven years ago. It stands high, and the walls are of hollow construction and faced with cement, rough-cast; the roofs are of Burgess Hill tiles. With a view to economy in maintenance and service, the windows are of unpainted teak with iron

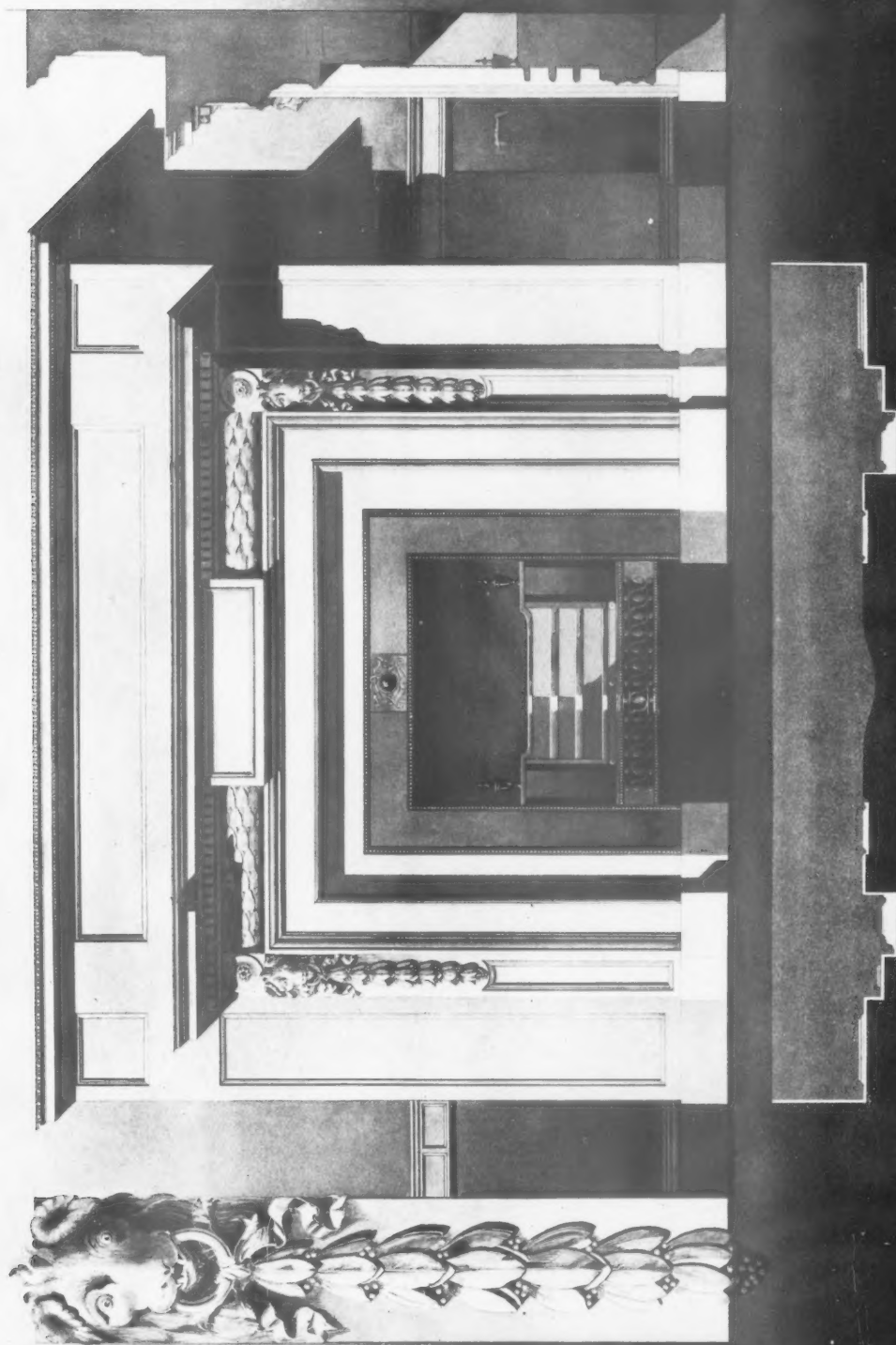
casements, the internal joinery of bass wood is glossed over with Ronuk, and the bedrooms are fitted with basins and hot and cold water.

The architect was Mr. Arthur Keen, F.R.I.B.A., and the builder was Mr. Henry Brown, of Paddington.



"THREE WAYS," LIMPSFIELD: ENTRANCE FRONT.

Arthur Keen, F.R.I.B.A., Architect.



SOMERSET HOUSE

CHIMNEYPIECE

SIR WILLIAM CHAMBERS

Plate VI.

MARBLE CHIMNEYPIECE, SOMERSET HOUSE, STRAND, LONDON.

Measured and Drawn by Christopher J. Woolbridge.

March 1920.

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The Practical Exemplar of Architecture:

Somerset House, London: A Marble Mantelpiece in the Library.

THE carved marble mantelpiece which is illustrated on this page is one of a pair designed by Sir William Chambers for the adornment of the library at Somerset House, in the Strand. It is executed in statuary marble which has toned to an admirable tint, resembling old ivory, and the

afford an interesting insight into the matter and manner of his directions to the skilled craftsmen of his day.

Although a contemporary of the celebrated brothers Robert and James Adam, Chambers managed to avoid certain weaknesses with which their style may justly be charged; his use



CHIMNEYPiece, SOMERSET HOUSE, STRAND, LONDON.

carving is exquisite in manipulation and finish—the march of the sculptor's chisel over the lion-masks and pendent husk-drops at the sides is just perceptible, but without any trace of roughness.

Chambers was solicitous about purity of design and technical excellence in the sculptured, carved, and modelled ornaments which he used with great nicety of adjustment in all his buildings, and the notes inscribed on some of his working drawings—which fortunately have been preserved—

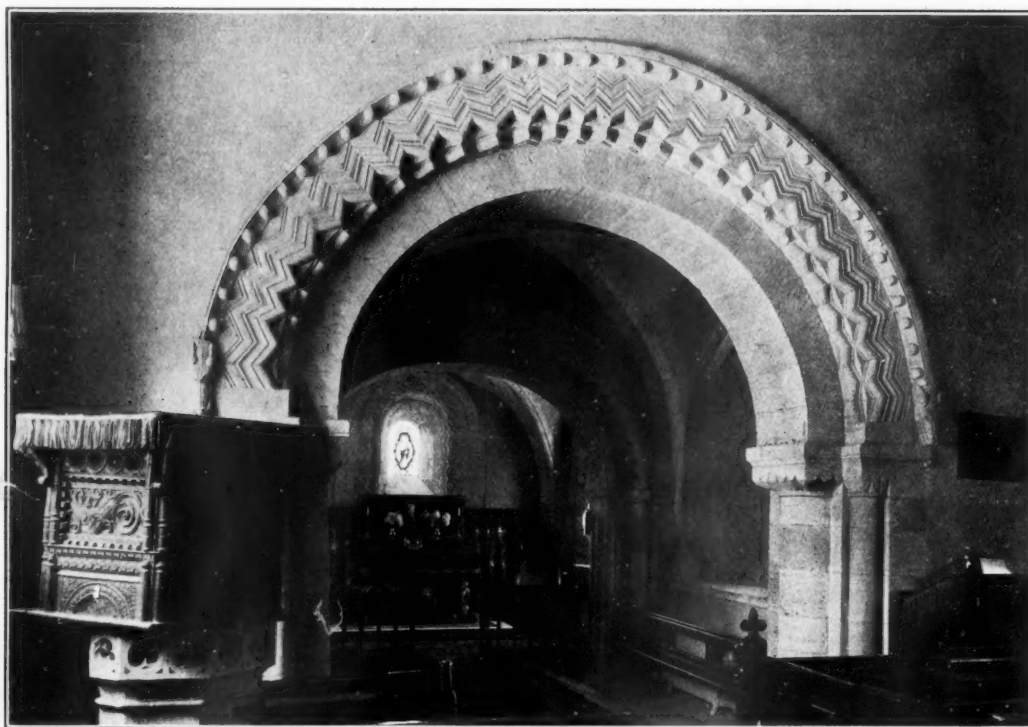
of ornament was more sparing, his sense of scale more masculine.

In many of the fine apartments and offices at Somerset House the architect has achieved the most admirable effect solely by the justness of the proportions adopted, the skilful disposition and composition of doors, windows, and chimney-pieces, and the careful adjustment of moulded cornices, architraves, surbase mouldings, and other simple architectural elements.

Elkstone: Annals of an Ancient Church.

YOUR authentic antiquarian is no dryasdust groper among mouldering vaults and dusty archives. He is essentially a humanist, delighting to keep green the memory of mute inglorious Miltons and of Cromwells guiltless of their country's blood. For, in truth, each tower of an old church is an island sighted amidst pacific seas, dim with mystery, hoarding rubies and ingots; and books like "Elkstone," that smack of the warning curfew and the punitory stocks, are in reality more romantic in their contents than any unsubstantial work of fiction. For a few such genuine thrills we are indebted to the Rev. T. S. Tonkinson, rector of Elkstone, and his excellent monograph concerning his village and its church—the village perched high

persons. But the magnificent arches, the elaborate east window with its chevron ornaments and rosettes inside, the rich corbel table, the embattled Perpendicular tower with its bold treatment of gargoyles, the octagonal stone font, the pulpit, the thirteenth-century porch, the wonderful tympanum to the old west doorway—all are features that appeal strongly to architect and archæologist alike. About the middle of the nineteenth century the Norman arches were in such a state of ruin that restoration became imperative. The restoration was a most dexterous performance, and had the excellent results which we see in the accompanying illustration.



NORMAN ARCH AFTER RESTORATION AT ELKSTONE CHURCH.

amongst the Cotswolds between Cirencester and Cheltenham, the church crowning the village, "a jewel to catch the nearer rays of the sun." Your conventional history book deals too much and in too perfunctory a way with magnates, too little with their environment of place and time; but in such village annals as "Elkstone, its Manors, Church, and Registers," history weaves around us her true spell. Here William the Conqueror does not dominate the scene to the exclusion of meaner men; we see, instead, the Normans in England, the countryside with its manor held by a fierce foreign lord, the villeins toiling in the fields, and the Norman church dominating the landscape. Such, no doubt, was Elkstone village in 1170, and such the church, a beautiful example of decorated Norman work, concisely described by an ancient pen as "small and neat, with a handsome tower at the west end and four bells." Consisting simply of a nave without aisles, linked by two strong Norman arches to the chancel, it now holds only eighty

Mr. Tonkinson has done his work admirably, but we should have liked to see a few quaint and curious epitaphs at the end of the book. If such do not abound in Elkstone, the tombs belie the promise of the registers. In a Foreword to the book, the Bishop of Gloucester suggests that more parochial clergy should study the history of their parishes, and "Elkstone" be a forerunner to many similar volumes. It is of national importance that this should be done. If monographs like this were multiplied, national history would be more trustworthy and far more interesting than it is. We should have the history, not of our statesmen, but of our countrymen, to hand; and incidentally a great service for architecture would be done. Mr. Tonkinson is to be congratulated on a most interesting and most valuable monograph.

H. DE C.

"Elkstone, its Manors, Church, and Registers." By the Rev. T. S. Tonkinson. Norman Brothers Limited, Bennington Street, Cheltenham. Price 3s. net.

Publications.

Sculptures at the Soane.

IN founding his museum, it was the intention of Sir John Soane to illustrate the Three Arts. In furtherance of this object, the Curator, Mr. Arthur T. Bolton, has issued, as the seventh of the Soane Museum publications for which the general public no less than the architectural profession are indebted to him, an illustrated booklet on "English Eighteenth-century Sculptures in Sir John Soane's Museum." Of these, Mr. Bolton gives a most interesting account. Chantrey and Soane were fast friends, and Soane was architect for alterations to Chantrey's house in Belgrave Place, and Chantrey completed, in 1829, a bust of Soane, concerning which the sculptor wrote: "Whether the bust I have made shall be considered like John Soane, or Julius Cæsar, is a point that cannot be determined by you or me. I will, however, maintain that as a work of art I have never produced a better." Possibly it was more like Cæsar, for Mr. Bolton tells us that it was not received by Soane's friends with the general approval that was accorded Lawrence's portrait. A photograph of it in the booklet under notice shows it a very fine work of art, independently of its value as a likeness.

There is an interesting reference to the meteoric and elusive H. Webber. On the evening—that on which Sir Joshua Reynolds delivered his seventh discourse, December 1776—when Soane received the R.A. gold medal in architecture for his design for a triumphal bridge, H. Webber received the gold medal for sculpture. His subject was the Judgment of Midas, "and this cast, placed on the staircase immediately above the door leading into the south drawing-room at the Soane, is understood to be almost the sole relic of the artist, except a model of Cerberus held by Hercules, also in the Soane, and some other work, not clearly specified, for Wedgwood." Except that he appears to have gone to Italy in the same year (1787) as Flaxman, nothing further is known of H. Webber. Mr. Bolton suggests that he may have been a brother of John Webber, R.A., the painter, of whom there are three drawings in the Soane.

Of Banks, who has been described as the first eminent English sculptor, there are seven works in the collection, where also there is preserved a mask of him taken in early life. Mr. Bolton gives a brief biography of him, as well as of the other sculptors represented. Of Banks's famous sculpture of the sleeping girl, Penelope Boothby, in Ashbourne Church, Derbyshire, Mr. Bolton thinks that it "is perhaps the finest of this type of monument, one which appeals powerfully to English sentiment." Banks was exactly the kind of man to produce it. His character was "in every way admirable: God-fearing, earnest, and industrious; a devoted husband and father; kindly, generous, and charitable, with none to say an ill word of him." But he did not know how to handle heroic groups, as St. Paul's Cathedral can bear witness.

A marble bust of Sir William Chambers, modelled by Westmacott, stands on a niche on the staircase of the Soane, and an excellent photograph of it reproduced as a plate in the booklet will be treasured whether as a faithful likeness of the great architect or as a favourable specimen of the skill of Sir Richard Westmacott, who, like Banks, had his limitations and his dull moments, as the Achilles in Hyde Park, the pediment of the British Museum, and the Duke of York on the column, prove beyond cavil.

Referring incidentally to Robert Adam, Mr. Bolton quotes an interesting reference to him in a letter from Wedgwood to his partner Bentley: "He [a certain Mr. Gifford] said a great deal in praise of Mr. Adam as a man of genius and invention, and an excellent architect, and Mr. Freeman assured me that he knew Mr. Adam kept modellers at Rome employed in copying bas-reliefs and other things for them, and he thought a connexion with them would be of great use to us." Mr. Bolton thinks it was, and that Adam was a prime mover in much Wedgwood work.

Of Flaxman and his works a necessarily brief but nevertheless useful and interesting account is given. His first monument was that to Chatterton, in St. Mary Redcliffe, Bristol. He was appointed Professor of Sculpture at the Royal Academy in 1810; and the caustic Fuseli, wasp-like as Whistler, described his professorial discourses as "sermons by the Rev. John Flaxman." The Soane contains a great number of Flaxman panels and models, some of which were presented by the sculptor in 1826, the year of his death; and the original model for the statue of Sir Joshua Reynolds in St. Paul's, the first to be commissioned for that building, is also in the collection. Among the illustrations in the booklet is a plate showing the original model for a colossal statue of "Britannia by Divine Providence Triumphant," which was to commemorate the naval victories of the time. A monument 230 ft. high was required by the committee in charge of the scheme; but Flaxman disliked the notion of a tall column with a statue on top, and G. Dance suggested to him the idea of a colossal figure. The idea having been recently revived, the Curator suggests that the colossus might be constructed of reinforced concrete, which is an idea worth considering.

It will be agreed that Mr. Bolton has produced what, as regards the text, is certainly a most interesting and (as far as the general public are concerned) a most instructive booklet, its score or so of illustrations greatly increasing its value. Its typography is exemplary in appearance, the beautiful Caslon letter being adopted throughout.

J. F. McR.

"English Eighteenth-Century Sculptures in Sir John Soane's Museum."
By Arthur T. Bolton, F.S.A., F.R.I.B.A., Soane Medallist and Curator
of Sir John Soane's Museum. With twenty-one illustrations. Soane
Museum Publications, No. 7. Price 2s. Sold only at the Museum,
13 Lincoln's Inn Fields, W.C.2.

A Monograph on Harfleur.

FEW places owe more to their situation than Harfleur. Lying as it does at the mouth of the Seine, it has become inevitably a prominent port; its position made it long ago the natural market for neighbouring towns, and the geographical features of its surroundings render it of immense military importance. Harfleur is really the gate to Northern France; hence, the waves of every Northern invasion broke, in old days, against its walls. In 1158 Harfleur was given to England, but forty-four years later the French took it back. In the year of Crécy the town again fell into the hands of the English; the French took it back. In 1415 Henry V captured it; the French took it back. In 1420 the English took it again, and again the French took it back. Thrice again, in the fifteenth century, came threats of English attacks, but France held the town.

Despite her chequered career, however, Harfleur flourished. The city became wealthy, the citizens grew ambitious; schools were founded, a new port was constructed, the gayest social life effloresced. And, as usual, the fruits of prosperity were a revival in the arts and crafts, especially in Architecture. Fine buildings were everywhere erected and admired. The church, with its sudden starts and stops, its record of the industrious and lazy, its master craftsmen and its sub-contractors, its Gothic portions, its Classic portions, its "wonderful agglomeration of unfinished unco-ordinated pieces of work," seems to mirror the amazing history of the people, to tell graphically of sorties and sieges, and surrenders and victories.

In 1516 Le Havre was founded to take the shipping of Harfleur, for the harbour was continually blocked by silt, and it was decided, as the best solution of the difficulty, to create another port. From that time Harfleur began to decay. The English appeared again in Harfleur after Waterloo, a cavalry regiment riding in; but their latest connexion with the town came a hundred years later, when for the first time in its history the citizen of Harfleur and the soldier of England were on the same side.

Mr. E. Kitson Clark, who was stationed at Harfleur in 1915, has produced a delightful little monograph, in which he sketches the history of the town, and describes and illustrates its most interesting buildings, more particularly the church, which contains work done in several different centuries—1800, 1600, 1500, and about 1400. With the exception of the doors to the north porch, the mediæval woodwork has entirely disappeared; but these doors, though much mutilated, retain their delicate linen-fold panels, and show every mark of being of the same period as the stonework that surrounds them. In this church there has been placed a handsome window, which Lieut.-Col. E. Kitson Clark has designed, "To the glory of God and in memory of the French and English soldiers who in the Great War of 1914-1918 fought side by side, and by their glorious courage and untiring faith rid the world of an evil tyranny." It is of four lights, the two outermost showing respectively an English and French soldier in action, the two inner lights giving St. George of England (left) and St. Joan of France (right). All four figures are noble and graceful to a high degree, and Mr. Kitson Clark is to be congratulated on a great opportunity and a fine achievement.

H. DE C.

"Harfleur: Some Notes on its District, History, Town, and Church." By E. Kitson Clark. Leeds: Richard Jackson, 16 and 17 Commercial St.

The Earthenware Collector.

Of all collectors, the earthenware collector is most to be commended for manual delicacy and pitied for his exquisite sufferings when "neat-handed Phyllis" wields the duster among the biscuit-ware from which she has been warned off in vain. As in tusk hunting so in earthenware collecting—the hazard gives the zest. Otherwise, one might have felt it indelicate to mention this risk, of which, indeed, we catch a glimpse in the opening paragraph of Mr. H. W. Lewer's foreword to Mr. Woolliscroft Rhead's book: "As old as civilization itself, the art of the potter presents a kaleidoscope of alluring charm. To paraphrase the word of Alexandre Brongniart, no branch of industry, viewed in reference either to its history or its theory or its practice, offers more that is interesting and fascinating, regarding alike its economic application and its artistic aspect, than does the fictile art; nor exhibits products more simple

more varied, and, their frailty notwithstanding, more desirable." It is only fair that the beginner should be warned of the perils that beset the path on which he is about to enter.

"Collector" is not a term that will frighten away those unambitious persons who do not desire to form a museum, but merely wish to obey Ruskin's injunction, "We must have some pots," and withal to acquire them with a reasonable amount of certitude that they are genuinely of the origin and the costliness that are claimed for them, and to make the selection with a right appreciation of form, colour, and period. Towards this elegant accomplishment Mr. Woolliscroft Rhead affords sure guidance, and, incidentally, he has produced a most charming little book, with never a dull page in it. A chapter in which the history of the rise and progress of the potter's art in England is dexterously summarized is followed by descriptive accounts of the various famous wares, with brief biographical particulars of some of the men who made them, and, since biography connotes romance, the narrative is by no means dull. Even if that deadly blight had chanced to settle on the text, it would have been dissipated by the radiant beauty of most of the illustrations, which have a certain advantage over the swan that "floats double, swan and shadow," for they show us pictures within pictures—the shapely figure of the vessel, and the image wherewith it is adorned. Those—and they are very few—that are questionably beautiful, are at least quaint, lending a peculiar piquancy to the charm of a book that will assuredly attract many readers who do not aspire to become collectors, but who may be hereby solemnly warned that this treatise is uncommonly seductive.

J. F. McR.

"The Earthenware Collector." By G. Woolliscroft Rhead. With sixty illustrations in half-tone and numerous Marks. Herbert Jenkins, Limited, 3 York Street, St. James's, London, S.W.1. Price 6s. net.

Publications and Catalogues Received.

"Economic Farm Buildings: Systematic Planning, Improvement, and Construction." By Charles P. Lawrence, F.S.I.; with an Introductory Note by Sir Thomas Middleton. The Library Press, Ltd.

"New Standard Building Prices for the Use of Architects, Civil Engineers, Builders, Contractors, etc." By Lieut.-Col. T. E. Coleman. E. & F. N. Spon, Ltd.

"The Concrete House." By G. W. Hilton, Architect. E. & F. N. Spon, Ltd.

"Building Construction: Advanced Course." By Charles F. and George A. Mitchell. Ninth edition, revised and enlarged, with about 800 illustrations. B. T. Batsford, Ltd., 94 High Holborn.

"Glass Manufacture." By Walter Rosenhain, B.A., D.Sc., F.R.S. Second edition, largely re-written. Constable & Company, Ltd.

"Ideal Boilers, Radiators, Accessories." National Radiator Company Limited, Hull.

"The Cottage Window." Illustrated by H. M. Bateman. The Crittall Manufacturing Company Ltd., Braintree.

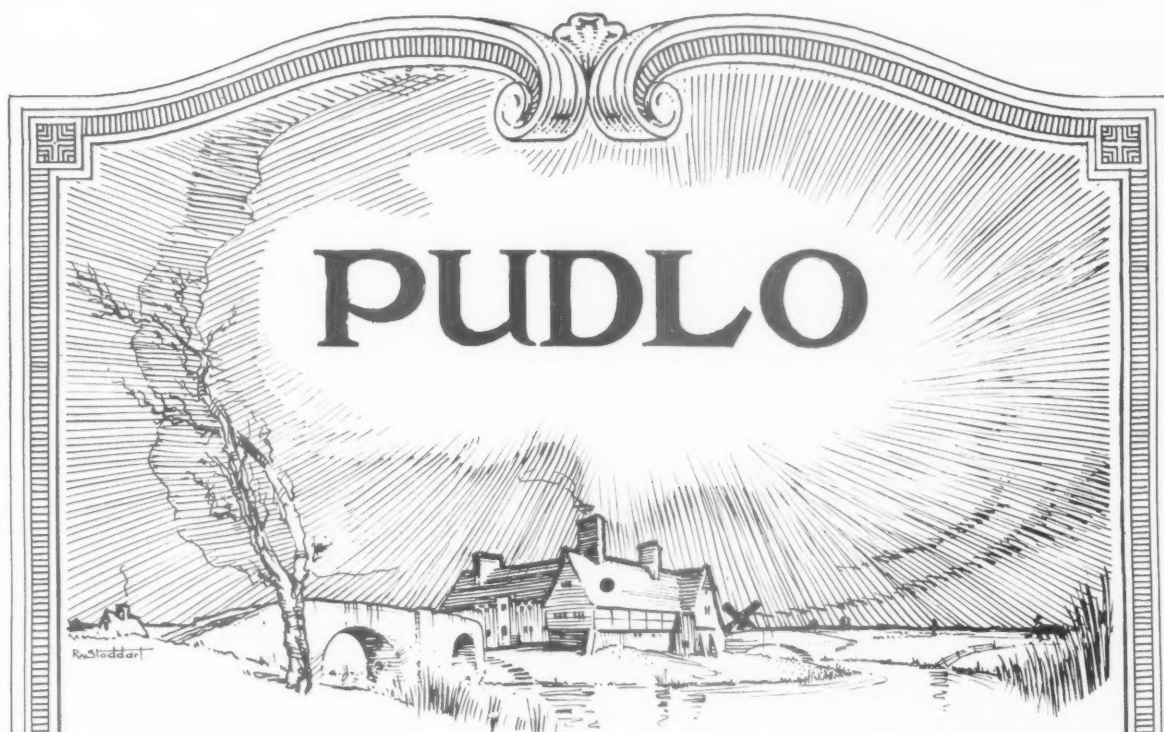
"The Practical Engineer Mechanical Pocket Book and Diary for 1920." (With Buyers' Guide in French, Spanish, and Russian.) The Technical Publishing Co., Ltd.

"Approximate Estimates." By Lieut.-Col. T. E. Coleman. Fifth Edition. E. & F. N. Spon, Ltd.

Spon's "Architects' and Builders' Pocket Price Book, 1920." Edited by Clyde Young, F.R.I.B.A. E. & F. N. Spon, Ltd.

"The Housing Problem. Its Growth, Legislation, and Procedure." By John J. Clark, M.A., F.S.S. With an introduction by Brig.-General G. Kyffin-Taylor, C.B.E., V.D. Sir Isaac Pitman & Sons, Ltd.

Any of these publications and catalogues may be inspected in the Reading Room, Technical Journals, Ltd., 27-29 Tothill Street, Westminster.



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Chronicle and Comment.

Salient Features of the Month's Architectural News.

St. Paul's Bridge.

Application to Parliament is to be made by the City of London Corporation for an extension of the time-limit conditioning the St. Paul's Bridge scheme, which, of course, has been held up by the war. Originally the bridge was estimated to cost £1,646,000. Four millions sterling is now the cost calculated. Possibly the project would be abandoned but for the large sums already spent in acquiring property for clearance and of the bridge approaches. It will be remembered that the competition, which was held after much pressure had been brought to bear on the Bridge House Estates Committee by the R.I.B.A., was won by Mr. George Washington Browne, R.S.A., of Edinburgh, who produced a simple and bold design that gave general satisfaction.

Incorporation of the Architectural Association.

Hitherto the Trustees and Council of the Architectural Association must have been continually obsessed by a lively sense of their unlimited liabilities supposing anything went wrong with the finances. There is now no occasion for such haunting fears, the Association being incorporated under the Act which limits liability to a nominal sum. At least, that was the Council's recommendation, which had to be referred to a ballot of the members, who could have no possible objection to a precautionary measure that has been taken by very many comparable organizations.

A Terra-cotta Ceiling.

The William McKinley Memorial at Niles, Ontario, as carried out by Messrs. McKim, Mead, and White, who were selected as architects in the competition, shows a very interesting use of terra-cotta. For the open colonnade surrounding the atrium in which the statue of the late President is placed, a classic coffered ceiling was designed, and this was executed in polychrome terra-cotta of a cream-white ground, on which the ornament is picked out in the primary colours of the ancient Greek palette—blue, yellow, red, and green. According to "The Architectural Forum," the colour scheme was worked out after a careful study of the available records of Greek polychrome decoration, and executed with the hearty co-operation of the terra-cotta manufacturers, who exerted themselves to produce the clear and brilliant colours in the small quantities and confined spaces which the style demanded. The effect, our American contemporary declares, "is of great beauty and decision, due to the use of limited quantities of strong colour, rather than broader masses of pastel shades, which are often employed by modern designers in their all too rare excursions into this field of designing in colour." The hint will not be lost on British architects and decorators.

The Ideal Homes Exhibition.

At the Ideal Homes Exhibition opened by Princess Alice at Olympia on 4 February, the series of conferences and discussions arranged by the R.I.B.A. have not been largely attended. This is rather a reflection on the mentality of the public visiting the exhibition, who, it would seem, care nothing for discussion or theory, their interest in the show being exclusively concentrated on material objects—labour-saving appliances and utensils. Moreover, the exhibition comes at a moment when the real interest in all that pertains to housing has been nearly exhausted.

London's Much-abused Statuary.

A writer in the "Globe" has had the temerity to assert that "London has every reason to be proud of her monuments, among which are some of the finest specimens of the sculptor's art." In hastening to agree with him, with reservations, we cannot help wondering whether this newer and truer view has been derived from travel and the opportunities it offers for comparison. So much vastly inferior statuary is to be seen abroad—especially in Germany.

Forthcoming Railway Centenary.

Preparations are already being made for the celebration of the centenary of railways, the Act of Parliament authorizing the construction of the Stockton and Darlington railway having been passed on 19 April 1821. The line was not opened, however, until 27 September 1825. We suggest that the centenary could not be more fittingly celebrated than by reconstructing some of our great railway stations on architectural lines. We have nothing comparable to the magnificent buildings that certain cities in the United States can show; and there are cities in Europe having stations by which our best efforts are completely eclipsed. Our earliest stations, built by architects of standing (Hardwick, for instance), have not been equalled by the later efforts in which the engineering mind has predominated.

High Cost of Building Materials.

Builders have been most unjustly accused of keeping up the prices of building materials by forming rings for profiteering. The charge is as absurd as it is false. Builders are the chief buyers of materials, and it is therefore to their interest to keep prices down, not to inflate them. Hull City Council, having been assured that the local builders have nothing to do with the high prices, are urging the Government to inquire into the origin of the excessive cost; and in the meantime an architect has stated publicly that he can prove that certain trading rings—not of builders, but of merchants—are keeping up prices artificially.

The Royal Academy Exhibition.

Photographs of architecture and architectural sculpture will be admitted to the R.A. Exhibition which is to open on 3 May, closing on 7 August, but such photographs must not exceed half-plate size, and each must be included in the same frame with a working drawing of the same subject. Further innovations are that "good geometrical drawings of moderate size" will be accepted; and that while an artist other than the designer may do the drawing, the name of the actual draughtsman must be inscribed on the mount, but it will not be allowed to appear in the catalogue.

"School Places," £140 to £150!

Sir Henry Hibbert, presenting the education budget to the Lancashire County Council, stated that while before the war the cost was £40 to £50 a head, it is now £140 to £150. He expressed the fear that school building operations would have to be suspended. They must, of course, go on, no matter what the cost; but strong endeavours to cheapen them will certainly be made; and since changing methods and views in education require fairly frequent modifications in the planning and construction of schools, there is no need "to build for eternity," and architects are endeavouring to meet the requirements of economy by employing lighter materials of construction.

Business Interest

There is something in business besides making money. There is the satisfaction of doing a thing well—the pleasure of dealing with fair-minded men—the gratification of making a transaction profitable for client as well as contractor.

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THE ARCHITECTURAL REVIEW.

London Town-planning Problems.

Mr. Humphry Ward has written to "The Times" a letter that opens with an unwise observation: "With every respect," he writes, "for the schemes for a glorified Charing Cross and an Excelsior London, I submit that reforms costing many millions must wait till we have paid some of our debts." In effect, that means they must wait until the Greek Kalends. Mr. Ward therefore advocates an improvement of the tinkering order. Great Marlborough Street, "running parallel with the most crowded part of Oxford Street, some 200 yards away, but narrowed at the west end into the cramped Argyll Place, and stopped at the other end by the eastern side of Poland Street," is to be straightened out to form a relief street to Oxford Street. Such temporizing experiments are, in the upshot, extremely expensive, besides being ineffective. But a timorous policy like that put forward by Mr. Humphry Ward never lacks supporters, and that is why costly muddle prevails, and why Mr. Ward's letter must be regarded as well meant but mischievous. The one thing needed for the right re-planning of London is civic courage, and plenty of it.

Appeal Tribunal under Housing Act.

Under the Housing Act passed at the end of last session, local authorities were given powers to prohibit building operations that interfere with the provision of dwelling accommodation. An appeal against a local authority may be taken to a tribunal to be appointed by the Ministry of Health. On 10 February it was announced that Mr. E. B. Charles, C.B., K.C., had been appointed chairman of the tribunal, and that the following

gentlemen had accepted Dr. Addison's invitation to serve as members: Sir J. S. Harmood-Banner, M.P. (representing the local authorities); Mr. James Storrs, chairman of the Industrial Council for the Building Industry; Councillor R. Wilson, J.P., chairman of the Resettlement Committee of the Industrial Council; and Sir John Wormald. The tribunal sits at the offices of the Ministry of Health, and meetings are held after 4 p.m. Communications should be addressed to the Clerk to the Appeal Tribunal (Regulation of Building), Ministry of Health, Whitehall, S.W.1. The Ministry of Health advises that before entering into contracts, or beginning to build, promoters of new construction should communicate with their local authority.

Mr. Andrew C. Gow, R.A.

By the death of Mr. Andrew Carrick Gow, the post of Keeper of the Royal Academy, which carries a salary of £800 a year and free apartments at Burlington House, becomes vacant. Mr. Gow, who was seventy-two, was one of the most popular of the mid-Victorian painters of historic themes, to which he imparted a decidedly dramatic touch.

Memorial Tablet in Bronze.

In the February issue of THE ARCHITECTURAL REVIEW (page 41) is reproduced a memorial tablet in bronze, the design of which was erroneously attributed to Messrs. H. H. Martyn & Co., of Cheltenham. This tablet was, of course, from a design made in the offices of Sir Ambrose Poynter, Bart., F.R.I.B.A. and George H. Wenyon, M.S.A.

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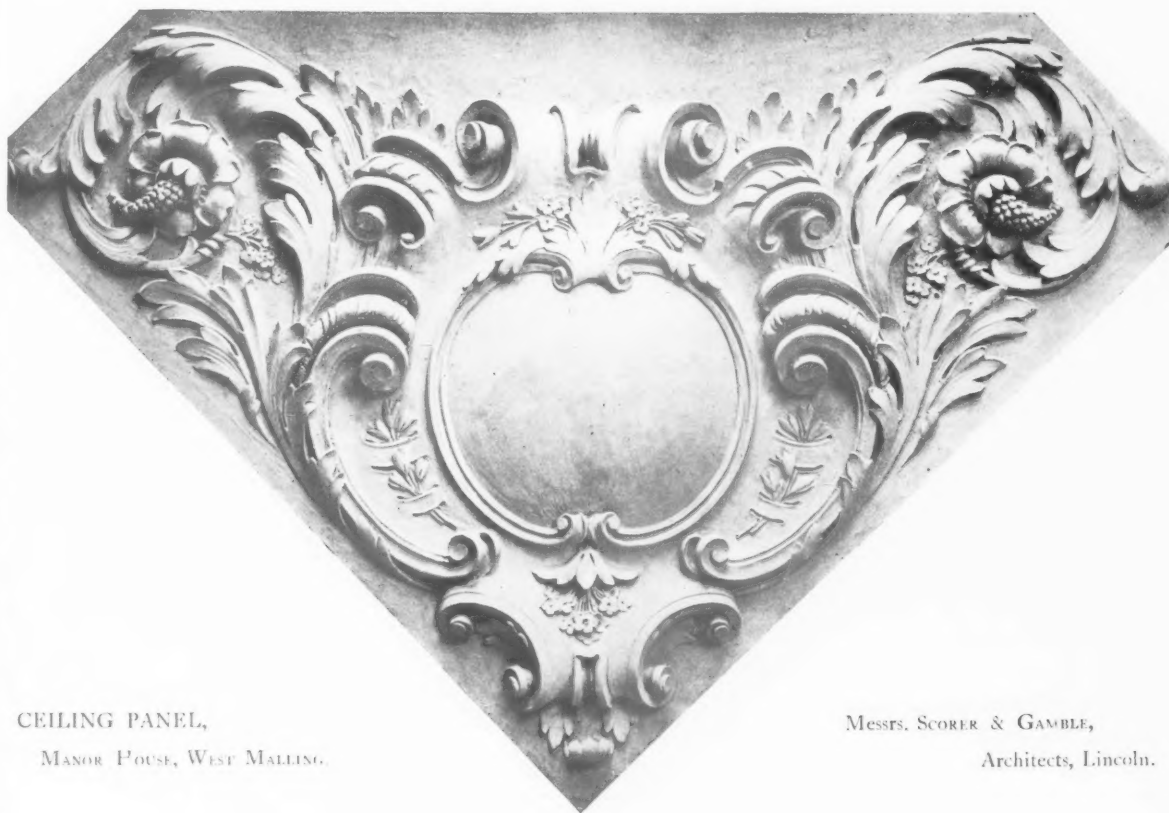
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Proposed Building Code for England.

In simulation of the Scottish Building Code, the National Federation of Building Trades Employers mentioned, in its forty-second annual report, presented at its meeting in London on 27 and 28 December, that a code on similar principles, with the details adapted to English practice, had been prepared. The announcement has aroused much interest among architects, who are sceptical as to the possibility of modifying the various local customs of measurement in such a way as to make them generally acceptable. In many instances Southern practice differs very considerably from that obtaining in the North. If these differences can be satisfactorily adjusted, uniformity will be a great gain in the end, although at the outset it may cause some little inconvenience and confusion. But the new code implies a new form of contract, and that is why the architects, who have their own forms of contract, foresee friction. The council of the Federation have given the R.I.B.A. six months' notice to terminate the existing form of contract.

Large Buildings for London.

Labour organizations and the Freemasons' Society, who each contemplate spending more than a million of money on head-quarters, may take encouragement from the projection of other huge enterprises. An "Overseas" commemoration building is to be erected in the metropolis of empire; the Bush Terminal building, whose function it will be to give small traders the advantages hitherto confined to large buyers, is on the point of materialization; and opposite to it there is to be built, on the last remaining island site, a central building for

Britain's agricultural engineering interests. It is marvellous that, considering our world-wide trade in agricultural implements, this building was not put up years ago. May it be all the better, architecturally, for waiting: the architect to whom it is entrusted is to be envied his opportunities for symbolical design.

Oxford, Louvain, and Mr. Thomas Hardy.

Convocation at Oxford has passed unanimously a decree authorizing the curators of the Bodleian Library to make a gift of duplicate volumes to the library of the University of Louvain. There are in the Bodleian 800 duplicate volumes, some of them of great value, and their presentation to Louvain is an act of grace involving sacrifice as well as sympathy, and should be an incentive to the right reconstruction of the building. Convocation at the same sitting conferred on Mr. Thomas Hardy, O.M., the degree of Doctor of Letters. If Mr. Hardy had pursued his career as an architect, instead of writing novels, he would almost certainly have missed this honour—not because he would not have achieved eminence as an architect, but because universities are slow to recognize art, though they have an alacrity towards letters.

An "All-Electric" House.

At the Ideal Home Exhibition at Olympia, the General Electric Co., Ltd., have their stand in the form of a model house completely and entirely equipped with electric labour-saving devices, as regards lighting, heating, cooking, and mechanical appliances. Of particular interest are the electric bathroom, the electric kitchen with its accessories, and the new "Magnet" pedestal heater and the "Magnet" hot-water calorifier.

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